

THE RCM MAGAZINE



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THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth, but the Spirit giveth Life"

VOLUME XXXVI. No. 2

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THE R.C.M MAGAZINE

VOLUME XXXVI

No. 2

EDITORIAL

THE EDITORIAL is usually the last thing to be written. This must be so if it is to bear relationship to the main contents of the Magazine, some of which necessarily arrive near the time of going to press, and others which need not come late, but do. These happenings, however, are all in the day's work, and manageable. What is hard is the coincidence by which practically every editorial during the last two years has fallen to be written during a time of intense international crisis, when even a day might render the contents out of date.

More and more, therefore, thoughts turn from the things that are topical to those that are for all time — to wisdom, courage, generosity, friendship, and the unquenchable beauty of music. The College has been, and is, rich in them. They shine through many pages of this Magazine. There is the Director's Address, telling of great work being done now and for the future. There is Dr. Colles's account (written specially for this Magazine we are proud to feel) of his important mission to the Antipodes, where he found such vital activities in action and when he and Mrs. Colles put a girdle of music and goodwill round the earth. There is Mrs. de Mayer's letter describing music on the heights of the New World ; there is the poem by Miss Chissell to show that the young generation loves beauty no less than did its predecessors of the Great War ; and there is the lively article by Miss Holmes to put the touch of a musician's gaiety upon national work that must often be sheer drudgery. There is all this, and much else.

Everywhere Music is the bond—Music which A. C. Benson apostrophised in his Ode for the opening of our College Concert Hall as "Soul of the world." Whatever the future may bring, that beauty of Music is unbreakable. It is a foreshadowing of the better order which we are set to bring out of the present war.

"Have patience, look beyond."

DIRECTOR'S ADDRESS

MIDSUMMER TERM, 1940

FIRST of all I have two announcements to make. Mr. Dan Price, for 52 years a Professor of Singing here, has decided to retire. He was one of the original Scholars of the College, elected in 1883. He came back as a Professor in 1888, and since then he has trained numberless gifted pupils, gaining not only their gratitude and respect, but their warm affection too. To his colleagues he has been a most loyal and helpful friend and the value of his personality to pupils, colleagues and friends alike has

been constant and unfailing. We shall miss him greatly, but we still hope to see him here from time to time, and we wish him many years of happy well-earned retirement.

My other announcement is that Mr. Lionel Tertis has joined us. Mr. Tertis has made for himself a unique place among the finest executive artists of our time. He brings to us that reputation and that ripe artistic wisdom. Mr. Tomlinson and he together represent the best viola traditions and practice that can be found anywhere. And I should like to impress on you all the increasing status and importance of the viola in the world of music. Every violinist, and many pianists as well, should seriously consider whether they ought not to add the viola to their studies. In these days, when wide accomplishments are demanded, students should think of the viola especially. A few make it their principal study, but many more might find in it an excellent introduction to chamber music and orchestral playing, wherever their future careers may lead them.

And now I want to talk to you about the musical world in general.

Most of you have probably seen in the papers an announcement that the Government has decided to devote a sum, amounting to £50,000, for the maintenance and encouragement of the arts in war-time. This is a momentous decision, and though its main purpose is to help us, by the recreation and inspiration of the arts, to face the anxieties of this present war, it is none the less a portent. Never before has our government subsidized so substantially the active artistic life of the nation.

You are all familiar with the fact that music, like the other arts, has always had to live on patronage. At one time the Church was the most powerful patron. Then the princes and the princelings of Europe took a great and increasing share, which in time became the official subsidies given by the many continental states which inherited this tradition. In England we lost the princely tradition, and the state has never assumed it, but we have had a great many wealthy individuals who have made munificent bequests to the arts. I need not mention our own outstanding endowments here, all of them the gifts of generous and exceptional men.

But large private fortunes are becoming rare, and the arts have to depend more and more on the smaller contributions of the many. In times like the present even these become more and more precarious, and it has been clear for some years now, that no new ground could be broken in the cultivation of the arts unless additional help could be had from public or semi-public funds. Education authorities have done something, but only in the educational field. The maintenance of the mature artist, and of the art producing societies has become an even more difficult problem.

It was with these facts in mind that some five years ago the Carnegie United Kingdom Trust, a large benefaction instituted by

Andrew Carnegie for social and artistic purposes, decided to enter the field of music on a substantial scale, and with the avowed aim of promoting active music-making wherever possible. The Trust had in the past provided organs for churches, and had financed a fine series of musical publications. Five years ago it started a more direct form of stimulus, by taking under its wing hundreds of Choral and Orchestral Societies, and by judicious grants helping them to help themselves.

I need say no more about this policy. It has abundantly justified itself, and the Trust was preparing to launch a still wider and more comprehensive scheme for the next five years. It has distributed some £30,000 in the past five years. The coming years were to have been still more generously endowed. Then came the war. The Carnegie Trust will continue to help substantially on a year-by-year basis, but it cannot replace all that has been lost by the dislocation of our lives and the diminution of our normal musical resources.

At this point appeared the Pilgrim Trust, another large fund devoted to social and artistic purposes, with a promise of £25,000 to help the harassed arts. Music has a generous share in this fund and it is already very active, the two Trusts working in close collaboration. Lord Macmillan is Chairman of the Pilgrim Trust, and he was also Minister of Information. He approached the Board of Education, and joint representations were made to the Treasury, with the result that the Government has agreed to double the contributions of the two Trusts. The Trusts hope to give £25,000 each. The Treasury will then give £50,000, making £100,000 in all. Music, Drama and the Graphic Arts are to be partners in the benefits. A Council for the Encouragement of Music and the Arts (C.E.M.A.) will administer the Fund.

This is the story, and I think you should know it, because the welfare of music in this country is going to depend more and more on the support of public opinion and public authority, and it is possible that this present scheme, though devised for an emergency, may be the beginning of a permanent and integral relation between our governments, in the widest sense, and our whole field of artistic endeavour.

And now let me tell you what we are trying to do. The Choral and Orchestral Societies, which are the main amateur wing of music, will continue to be fostered by the Carnegie Trust. This Trust also has large educational schemes which will go on, and both these activities will be financed by the Carnegie Trust over and above any contribution to the new (C.E.M.A.) Fund.

The new C.E.M.A. Fund, including the Treasury contribution, is subsidizing three main schemes. The first, and in some respects the most urgent and important, is the provision of lunch-hour concerts in factories and munition works, where a half-hour's good music is a most potent and welcome relief to long hours of

exhausting work. We are giving short concerts at midnight to the night shifts. We are giving short evening concerts too. Wherever there is a canteen or a suitable hall, we are sending one or two of the very best solo artists to provide a suitable programme. No firm and no worker is asked to pay anything at all, though some firms have been so impressed by the scheme that they are adding concerts of their own at their own cost. The artists are taking small uniform fees and enjoying the experience enormously. This is their contribution to a national effort. I believe this scheme will go on permanently in some form, in peace as well as war.

Secondly, we are asking the great national orchestras, like the London Symphony Orchestra and London Philharmonic Orchestra, to go and give first-rate orchestral concerts in towns which they could not normally afford to visit. We help each approved concert of this type which takes place in an approved place with an approved proportion of cheap seats for those who cannot afford higher prices. We shall extend this scheme to the industrial areas of the midlands, the north, and Scotland.

Lastly, we are employing a certain number of specially qualified people to foster music in rural areas. It is work akin to that which has been done in certain counties by the Rural Music Schools. We shall cover as many counties as we can find means for.

By these three schemes, added to what the Carnegie Trust is already doing, I think we may claim that we are really dealing with music both generously and nationally. We feel, and the Government agrees with us, that it is work of real national importance. It is in a sense what we are, as a nation, fighting for. It has an inestimable value here and now, even in the din of battle, but it has an even greater promise for the future, and we shall none of us be content until that future has been won and secured for us all.

COLLEGIANS ON NATIONAL SERVICE

Additional to the list in the previous number of the Magazine the following names have been received :

Cant, Miss Joan
Pearce, Cecil
Piggott, Miss Audrey
Romilly, Miss Cynthia
St. Clair, Miss Meriel
White, Miss Olga Franklin
Wilson, Miss Yolande

A TOUR IN THE ANTIPODES

By H. C. COLLES

MY MISSION to the antipodes was threefold. The Associated Board wished me to represent it at a conference with its opposite number, the Australian Music Examinations Board, at Melbourne; I was to examine in Australia and New Zealand, and I was to look round and report. The looking round process applied more particularly to New Zealand, which had never been visited by a member of the Board officially since Mr. Muir went there to found the examinations some forty years ago. As my visit coincided with the Associated Board's Jubilee of 50 years and also with the country's centennial celebrations and the Exhibition at Wellington, musical folk there most kindly received us, my wife and myself, as envoys of goodwill.

We left Southampton on 4th August by the Shaw Savile Line's splendid new vessel "The Dominion Monarch" which gave us a pleasant summer journey, touching at Madeira, as far as the Cape. There we said good-bye to summer, also good-bye to peace of mind. Between Cape Town and Durban we had some engine trouble which delayed us. When we left Durban the news from Europe was becoming ominous. We crossed the Indian Ocean under Admiralty orders, going far south in cold and rough weather, with blackout at night. That made the genial atmosphere of Perth in early spring the more agreeable. Our route was across the great desert by transcontinental railway to Adelaide, where Dr. Harold Davies, Sir Walford's brother, welcomed us. Then on to Melbourne, then Sydney, then Brisbane, and back again to Sydney. We sailed thence to Auckland and in our two months in New Zealand we traversed both Islands pretty thoroughly. That completed the official part of our trip and included many unofficial experiences in both countries which cannot be described here.

The Universities, conservatoires and excellent orchestras of Melbourne and Sydney make those cities the most lively centres of music in Australia, and it need scarcely be added that the visit of Dr. Malcolm Sargent was further enlivening them at that time. I caught him up at Sydney and heard one of his strenuous rehearsals followed by a concert in the Town Hall. His was more than just a concert trip of a visiting conductor. At Sydney he was doing an intensive month of daily rehearsals with the orchestra, with generally two concerts a week, much to the benefit of the playing. I heard the Melbourne orchestra under its regular conductor Professor Bernard Heinze, an Australian born musician and a Royal Collegian, who both at the Conservatoire and as conductor of the orchestra is a tower of strength to Melbourne's music. The pleasure of our longer visit to Sydney was greatly enhanced by the opportunity of meeting once more Dr. Edgar Bainton and his wife and family. He and I were fellow students

at the R.C.M. in the long past. As head of the State Conservatorium of N.S.W. he is doing work of first importance; my examinations were held in his Conservatorium where my attention was frequently distracted from the candidates by the exquisite view of the harbour from the window of my examination room, and the whole feeling of the place was home-like and encouraging.

As in Australia there is a rivalry for supremacy between Melbourne and Sydney, so in New Zealand Auckland and Wellington contend. But Melbourne and Sydney are fairly evenly matched, each is a capital of a state, Victoria and New South Wales, and Canberra, the new centre of the Federal Government, stands apart from both in an almost too splendid isolation. Far be it from me to say, even from the other side of the world, which I admired the most of the two great Australian cities, but I shall be bold and give my vote for Auckland as against Wellington, because Auckland lives under a sense of grievance. She was once the capital and has been deprived of that eminence because of the more central position of Wellington. Wellington is the seat of the Government, but a Government is not necessarily a country's proudest possession, and sometimes those places which are furthest from Government can contrive to be happy without it.

My liking for Auckland, with its beautiful and spacious harbour (which appears beautiful and spacious even when one has come to it straight from Sydney), with its innumerable extinct volcanoes and its lovely surrounding country, was no doubt induced partly by that zest with which one first sets foot in a country new to one. It was the same in Australia. Actually it was neither Sydney nor Melbourne which most won my heart there, but friendly little Perth (reached by car after landing at its port of Fremantle) nestling in the sunshine beside the Swan River and surrounded with its woods in which the wonderful spring flowers of Western Australia were just beginning to make their appearance. So first impressions have permanently prejudiced me in favour of both Perth and Auckland. From Auckland, moreover, I went further north as far as the famous "Ninety-mile Beach," where you can dash on the hard sand in a car as fast as the car will go, and can stop to dig for Toheroas, that strange shell-fish which digs itself in again as fast as you can dig it out, but makes excellent soup when you have succeeded in transferring it to the pot. Everywhere there were kind folk anxious to introduce the stranger to the special delights of their neighbourhood.

Among the many Royal Collegians I met, some of whom had to remind me that they had been in my classes, I would mention two, Frederick Page and C. V. Peters, whom I found at Christchurch, N.Z. Page was at the R.C.M. fairly recently working with Dr. Vaughan Williams and Dr. R. O. Morris. Peters was one of the post-war generation. Page is now one of the principal piano

teachers in Christchurch and occupies himself in extending the interest in concerted chamber music through the Music Teachers' Association. Peters is the enthusiastic conductor of a choral society which aims at what may be called a forward policy. The concert which I heard included works by Vaughan Williams and Holst.

The great thing about New Zealand is that, while it still lacks established musical institutions, its major cities from Auckland to Dunedin (the most southerly point I reached) are full of brave spirits eagerly pushing forward the musical life in universities, schools, churches, and public halls. I was very much interested in the efforts of Professor James Shelley to found a permanent orchestra in Wellington under the ægis of the National Broadcasting Commission. I heard one of the first rehearsals of the small body of strings which has been carefully chosen to form the nucleus of what should become a full-blown symphony orchestra, and is conducted by Mr. Maurice Clare, who, I think, comes originally from the R.A.M. There is evidence everywhere of musical ability and vitality, from the singing of Maori girls at Auckland to the playing of a huge and heterogeneous orchestra of students (over 150 strong) at Dunedin. My looking round process was certainly fruitful of experiences.

I am afraid I did a lot of talking ; I hope not too much. In Australia I was everywhere asked to address the excellent R.S.M. Clubs, which the Board's resident Secretary, Mr. A. C. Hull, has founded to keep together the young musicians who have taken their L.R.S.M. diploma. In both countries there were flourishing societies of music teachers who asked me to talk to them, and whom I enjoyed talking with. The time was very full and when we put to sea again to begin a lazy journey through the tropics, occasionally calling at one of the attractive islands of the Pacific, I was glad to stop talking and arrange my ideas in a written record. A long journey by train across America from Los Angeles to New York, with the unforgettable experience of a look at the Grand Canyon by the way, a few crowded days renewing old friendships in New York itself, and then a jumpy zig-zagging journey in a good British boat across the Atlantic brought us to Liverpool and thence to darkest London before the end of January.

THE R.C.M. UNION

ANNUAL GENERAL MEETING

THE Annual General Meeting is always the main activity of the Easter Term and this year it was carried on as usual, on Wednesday, 20th March ; the only deviation from the general rule being that the meeting was held in the Donaldson Room instead of in the Concert Hall.

In view of the fact that the attendance was reduced to about half of what it has been in recent years, the use of a smaller hall

proved very successful and lent an air of intimacy which was most agreeable.

The Annual Report and Audited Accounts for 1939 were presented to the meeting and unanimously adopted. That the Union has been well supported throughout the year was borne out by the fair balance in hand.

Speaking on the Loan Fund, the Honourable Norah Dawnay intimated that she was glad to learn from letters she had received that the Fund was still appreciated and said that two or three of the outstanding loans would be repaid this year. She mentioned the desire to give help during war-time to those who are in distress through no fault of their own and in this connection, after reading the statement of accounts to the meeting, she said that she preferred to save the cost of printing them this year in order to put the money so saved into the Fund. On a recommendation from the Committee, a proposition was put to the members, that the Registrar and the Lady Superintendent of the College should be *ex-officio* members of the Loan Fund Committee, and this was duly confirmed.

The Honorary Officers were re-elected *en bloc* for another year. Five members of the "Past Pupils and Others" division of the General Committee were due to retire; of these Miss Veronica Mansfield and Mr. Ralph Nicholson were willing to stand for re-election and a ballot for the remaining vacancies resulted in the election of Mr. Graham Carritt, Dr. Emily Daymond and Mr. Ivor James. Owing to the war, practically all the members of the "Present Pupils" division had to be replaced, and the following were elected to serve for the ensuing year: Miss Joan Chissell, Miss Margaret Evans, Miss Gladys Hill, Miss Freda Mackenzie, Mr. Robert Noble, Miss Gladys Walthoe and Miss Rosemary Wells.

The meeting then came to an end with a hearty vote of thanks to Dr. Dyson for presiding, which was moved by Dr. Colles.

Tea was served by the College staff in the Students' Dining Room and then members returned to the Donaldson Room for a lecture. The Committee had secured a great treat by getting Mr. F. S. Smythe, the mountaineer, to come and talk of his amazing experiences on the Mount Everest expeditions. Everyone who was fortunate enough to hear him must still be haunted by the thrilling and vivid pictures Mr. Smythe conjured up in quiet and simple language. He told of the extreme inertia that seizes one at an altitude of 27,000 ft. and over; when there is no wish to climb, no wish to eat, and one's normal senses of sight, smell and hearing are dimmed or lost, as well as the capacity for sleep. The time spent in one's sleeping bag may be anything but restful, with protruding rock as one's mattress and the possibility of rousing to find oneself nearly smothered by snow which has penetrated the tent during a blizzard!

The weather is one of the biggest factors with regard to a successful climb ; high winds and blizzards are frequent and terrific, and throughout the various expeditions there has been only one day when weather conditions were really favourable. This fact alone shows what tenacity and perseverance are needed by those who attempt to scale the unknown heights and to conquer the further 1,500 or 1,600 ft. that remain still wrapped in mystery. To the "lay" mind, the mere project bristles with so many difficulties and hardships that surely they are supermen who attempt such things!

Dr. Dyson expressed the most grateful thanks of everyone present, for a very delightful and thrilling talk.

The Annual "At Home" will take place at College on the evening of Wednesday, 12th June, when it is hoped that a large gathering will be present.

PHYLLIS CAREY FOSTER,
Hon Secretary.

MUSIC IN BOLIVIA

A Letter to the Royal College of Music Union

IT MAY be of interest to the Union to hear that it has a member and ex-student of the College living in this remote and exalted part of the world. Why exalted, you may ask! Merely because this is one of the highest inhabited countries on this little globe. I live here in Sucre at a modest—for here!—height of 9,000 feet. La Paz, the capital in the business sense, is 13,000 feet. Oh no, these are not villages. La Paz has a population of almost 300,000, and Sucre, the legal capital, where I and my husband live, about 35,000 ; and it is about the latter I want to tell you. Situated in a lovely, green mountain valley, one's first impression on arrival is of red roofs and white lines—the white lines being painted on the top of every red roof. The "city" is a thriving University one, the best and most important in Bolivia, having as Rector a famous eye-specialist, Dr. Aniceto Solares. There is considerable social life in Sucre, not the least important part of it being the musical side. In March, 1939, the "Academia de Musica" was founded, with Government subsidy, by Señor Mario Estenssoro, a most enterprising pianist and musician. It is run on European lines, with almost exclusively European teachers. I was engaged as singing professor, and I was surprised, after a few months, to find what a large proportion of good voices and musical talent there was amongst my pupils. The building itself is magnificent, boasting a fully equipped theatre (this, by the way, not yet fully completed) and a perfect foyer for concerts. There are many classrooms, and the whole is run in a most efficient way. Among the teaching staff are a former pupil of Adolf Busch, a pupil of Max Pauer, a one-time Viennese "repetiteur" and accompanist, and myself. In April there is to be a performance of

Gluck's "Orfeo" by students of the Academy, and it is hoped that the success will be sufficient to justify a tour of Bolivia, this being of course an excellent advertisement for the so-recently created Academy.

So far, there is no "Union." However, I hope on the strength of so many pleasant memories of R.C.M. Union parties, etc., that the day will not be too far off when one will be brought into existence.

With all best wishes to the Union, whose Magazine is devoured by me in Sucre,

Sincerely yours,

NAN MARYSKA DE MAYER.

FOR MY FRIENDS

They loved the pleasant talk of friends,
And laughter, and all the care-free hours
Of youth with its glad humour ;
They knew no bitterness.

And in their secret selves, they loved
The finer joys of art and music,
And shared the changing shades of trees
And skies in endless fantasy.

And more they loved, but laughing went
To taste the sorrows of a madd'ned world,
Just now a strange, inhuman place
Unworthy of their sacrifice.

JOAN O. CHISSELL.

RIFLEKSNZS AV EN IVEKJUESN AFISZER

By RUTH HOLMES

AS I sit at my office desk (in reality it is only a trestle table), on a pile of papers in front of me reposes my Hungarian Dictionary. It causes mixed feelings of sadness and amusement when I look up from my labours of comforting distraught parents or protesting school teachers, and soothing irate householders, to behold it surrounded by cancelled billeting forms ready for filing, a pile of eloquently expressed petitions for the next Billeting Appeals Tribunal accompanied by a multiplicity of medical certificates concerning the disintegration of many nervous systems, and many other papers relating to the Government Evacuation Scheme, among which the following quotation is typical:

"DEAR SIR,—Will you take my evacuee away as I can't manage to do with him as he eats too much, is rude, fights, broke a window last week, he threw a boot in the pond and put lizzards in the pockets of the other boys

and brought snakes in the house in a box, his language to his somethink awful and I av ad him since September and will stand no more, so please take im away quick and oblige Mrs. W."

What on earth," ejaculates the Gentle Reader, "has a Hungarian Dictionary to do with the duties of an Evacuation Officer"—for as the Gentle Reader has correctly guessed, such is my present temporary (I hope) occupation. Actually the dictionary fulfils a triple function. In the first place it serves as a spelling book (occasionally necessary), secondly it impresses visitors with my erudition, at the same time reminding me of the glorious past and pre-war travels abroad, and thirdly in those rare moments of relaxation

"When the children cease from worrying
And the parents grouse no more"

it provides me with a little mild amusement. For my dictionary is a pronouncing dictionary and it is quite sport to take an occasional English word, spelt phonetically according to Hungarian views, and to guess what it really was before it suffered so strange a metamorphosis. Here by way of hors d'œuvres are a few specimens, all beginning with the letter "a":

ebyz, ecsiv, edzs, endzsl, etecs.

For full marks you must interpret these as

abuse, achieve, age, angel, attach.

Of course like all games this becomes easier when you learn the rules, so I will not enlighten you by giving any general phonetic equivalents but leave you to find them for yourself. Here, however, is another batch of English words as their pronunciation is viewed by those dwellers on the Danube, this time from the "b's" and "c's":

bédh, biés, baksz, bancs, kecs, kâsn, szisz, czendzs, kricser,

Which being interpreted are:

bathe, beach, box, bunch, catch, caution, cease, change, creature.

Here are a few more specimens culled at random:

szasz (sauce), ikszkjúz (excuse), égzörsn (exertion) flakcsuét (fluctuate), idzsekjulet (ejaculate), szadzseszt (suggest).

After a little of this one begins to understand why the pronunciation of English presents difficulties to foreigners—indeed one begins to wonder how Britons themselves manage to pronounce it. It seems indeed fortunate, however, that it isn't spelt phonetically.

Perhaps by now you are warming up to it and can identify the Royal College of Music under the guise of

Râiel Kaledzs av Mjuzik.

Let us then soliloquise:

Tu bi ár nat tu bi
 Dhet isz dhi kweszesh.
 Hwedher tisz nóblr in dhi máind tu szafer
 Dhi szlingsz end eróz av autrédrasz fárcsn.
 Ar tu tek armz egénst e szí av trablz.
 End bai apózíng end dhem.

If your knowledge of Shakespeare (Sékszpir) has enabled you to fathom this, let us try the less familiar Clough (klař)

Sze nat dhi sztragl nát évéleth
 Dhi léber end dhi wundz ár vén
 Dhi enimi féntz nat nár feléth
 End ez thingz hév bin dhé rimén.
 If hápsz wér djupsz fiersz mé bi laiersz.
 It mé bí in jan szmók kanszild
 Júr kamrédsz csesz in nau dhi flaiersz
 End bat far jú pazesz dhi fild.

But I am sure you have had enough (inař). Anyway, I have.
 Šo "Gud báí."

THE ROYAL COLLEGIAN ABROAD

The Director has been appointed Chairman of the Music Executive of the Carnegie United Kingdom Trust, and Honorary Director of the Pilgrim Trust Concerts.

The Degree of M.A. by Decree of Congregation was conferred on the Director by the University of Oxford on March 12, 1940.

Sir Hugh Allen became President of the Incorporated Society of Musicians in January. This is his second term of office as President.

Last season Mrs. Stansfeld Prior was elected a member of the Committee of Management of the Royal Philharmonic Society. This is the first time a woman has served on the Committee during the hundred and twenty-seven years of the Society's existence.

Mr. Frank Howes has been asked to remain in office as President of the Critics' Circle for the ensuing year.

Dr. Leopold Stokowski is forming a Youth Orchestra to tour the Western Hemisphere with the object of developing cultural relations among the peoples of the American continent.

The biography of Sir Walter Parratt, by Sir Donald Tovey and Captain Geoffrey Parratt, is nearing completion. The title will be "Walter Parratt: Master of the Music."

Mr. Richard Austin has resigned the conductorship of the Bournemouth Orchestra, the Corporation of the town having still further reduced the orchestra by dismissing a number of players.

The name of Captain Joseph Ireland, one of the finest singers who ever came through College, is held in honour by all who knew him. He was a born leader of men and distinguished himself as an

officer in the Royal Fusiliers before he was killed in the battle of the Somme, 1916. His son, John Ireland, is now in France with the B.E.F. Like his father, he is a Captain, and his father's friends will unite in wishing him safety and a happy return to his mother and wife.

LONDON CONCERTS

BACH CHOIR. An Invitation Concert of Christmas Carols for choir, orchestra and audience took place at the Royal College of Music on December 16 with the Jacques Orchestra conducted by Dr. Reginald Jacques. A concert in aid of St. George's Hospital was given at the Queen's Hall on January 15 with the Jacques Orchestra (augmented) conducted by Dr. Jacques, when the programme included "A Sea Symphony" and "Dona Nobis Pacem" by Vaughan Williams. Mr. Keith Falkner was one of the singers. On February 10 the Bach Choir gave a performance of Handel's "Messiah" at St. Anne's Church, Soho, again with the same orchestra conducted by Dr. Jacques. Among the soloists was Mr. William Parsons. Bach's "St. Matthew Passion" was given at Queen's Hall on Sunday, March 10, with the Jacques and Boyd Neel Orchestras conducted by Dr. Jacques. The soloists included Mr. Parry Jones, Mr. Keith Falkner, Mr. William Parsons (singers), and Mr. John Francis (flute), Mr. Léon Goossens (oboe), Miss Joy Boughton (oboe), Miss Gladys Corlett (continuo), Dr. Thorton Lofthouse (harpsichord) and Dr. Osborne Peasgood (organ).

BIRKBECK COLLEGE, Bream's Buildings, E.C.4. At the Friday Lunch-Time Concerts, the Menges String Quartet played on January 12; Mr. Keith Falkner gave a song recital, accompanied by Miss Christabel Fullard (Mrs. Keith Falkner), on February 9; Miss Kathleen Long and Mr. James Whitehead took part in a programme on February 16; and Mr. John Francis and Miss Jean Hamilton in a Bach programme on February 23. Dr. Thornton Lofthouse has arranged to hold weekly meetings on Saturday afternoons; past and present members of the University and their friends may meet to sing in chorus and to play in the orchestra.

CORTAULD-SARGENT CONCERTS. Stanford's Choral Overture "Ave atque Vale" was performed on January 20; on February 17 Schumann's Concertstück for Four Horns was played by Mr. Charles Gregory, Mr. Vincent Burrows, Mr. Francis Bradley and Mr. Frank Probyn; Mr. Frederick Riddle played the solo in Walton's viola concerto. Dr. Malcolm Sargent conducted at that concert and at the last on March 16, which began with Ireland's "London" Overture.

INCORPORATED SOCIETY OF MUSICIANS. A new series of daily concerts arranged by this Society began on December 5, 1939, at the Mary Ward Settlement, Tavistock Place. The English Ensemble (Miss Kathleen Long and Miss Rebecca Clarke, Old Collegians) played on December 6; Miss May Harrison and Mr. John McKenna gave the programme on December 7; The Menges String Quartet played on December 11; Miss Nora Grün sang on December 19; Miss Margaret Bissett on January 3; Mr. Bernard Shore and Mr. Frank Merrick took part on January 4; the British String Quartet (viola, Mr. Ernest Tomlinson) on January 5; and Miss Thelma Reiss on January 9.

ROYAL PHILHARMONIC SOCIETY. The first concert of the Society in the New Year was given in aid of the Benevolent Fund of the Incorporated Society of Musicians, on February 8 at Queen's Hall, when Vaughan Williams's "Serenade to Music" for sixteen solo voices and orchestra was performed. Mr. Trefor Jones was one of the singers. Mr. Albert Sammons and Mr. Lionel Tertis were the soloists in Mozart's "Sinfonia Concertante" for violin, viola and orchestra.

LONDON PHILHARMONIC ORCHESTRA. Dr. Malcolm Sargent conducted the L.P.O.'s concert at Central Hall on December 6, 1939. It was his first appearance after his return from Australia.

LONDON SYMPHONY ORCHESTRA. On January 27 Moeran's Symphony in G minor was performed, conducted by Dr. Heathcote Statham; and on February 10 an orchestral arrangement of Vaughan Williams's "Serenade to Music" was heard for the first time. Both concerts took place at Queen's Hall. Bach's "Mass in B minor" was given on Good Friday, March 22, under Dr. Heathcote Statham. Mr. Parry Jones was one of the soloists.

CONWAY HALL LUNCH-HOUR ORCHESTRAL CONCERTS. Among those taking part in this series were Mr. Parry Jones, Miss Kathleen Long and Mr. Frank Merrick.

ROYAL CHORAL SOCIETY. This Society, conducted by Dr. Malcolm Sargent, gave a carol concert at Queen's Hall on December 30, 1939, when a new "Hymn of Freedom" written by Canon Briggs and set to music by Vaughan Williams was included in the programme. On January 6 "Messiah" was performed with the London Philharmonic Orchestra and Mr. Keith Falkner as one of the soloists. On March 6 Bach's "Mass in B minor" was given with the same orchestra. Miss Ruth Naylor and Mr. Falkner were among the soloists. Dr. Lofthouse played the continuo.

RUDOLPH DOLMETSCH ORCHESTRA. Mr. Rudolph Dolmetsch conducted his orchestra at the Æolian Hall in concerts on February 21 and March 30.

THE SARAH FISCHER TWELVE O'CLOCKS. Miss Sarah Fischer's concerts began on January 19 when she sang a group of songs which included "Dream Song" by Hely-Hutchinson, and a group of duets with Mr. John Goss. Miss Kathleen Long was the pianist, giving two groups of solos. Miss Ruth Naylor sang on February 2; Mr. Keith Falkner on February 16; Miss Fischer also sang on that date and on March 1, when proceeds were given to the War Emergency Committee Fund of the Canadian Women's Club. On February 6 Miss Fischer sang at a mid-day concert given in St. George's Church, Bloomsbury.

SOCIETY OF WOMEN MUSICIANS. At 74 Grosvenor Street, on January 20, Miss Dorothea Webb sang a group of songs, and Vaughan Williams's Suite for viola and piano was played. The Rowena Franklin String Quartet played on January 27, the works performed being a "Set of Act Tunes and Dances for String Quartet" by Purcell-Bliss and "String Quartet in G minor" by Vaughan Williams. Miss Margaret Bissett sang on February 10. Miss Kathleen Cooper played on February 24, and Miss Janet Smith-Miller and Miss Frederica Hartnell sang on March 2.

MORLEY COLLEGE. Under the direction of Mr. Arnold Foster concerts were given on December 17, 1939, and February 18, 1940, by the College Choir and Full Orchestra. The former concert was one of Christmas music and contained "Fantasia on Christmas Carols" by Vaughan Williams. The second concert included a selection from the Choral Suite "Phyllida and Corydon" by Moeran (first performance in London). Dr. Gordon Jacob is teaching the harmony classes in the absence of Mr. Leslie Orrey.

NATIONAL GALLERY CONCERTS. This series of concerts given in aid of the Musicians' Benevolent Fund began the New Year with Schumann's "Carnaval," each number being played by a different pianist. Miss Myra Hess and Mr. Moiseiwitsch, synchronised by Mr. Richard Austin, led off and finished up on two pianos. Others who took part were Mr. Cyril Smith, Miss Kathleen Long, Mr. William Murdoch and Mr. Lance Dossor. Mr. Ivor James played in Mozart's duet for violoncello and bassoon, and the concert ended with Haydn's "Toy Symphony" accompanied by the Menges String Quartet. Those who have taken part in other programmes include: Miss Kathleen Long, Mr. Joseph Slater (January 2); Miss Jean Norris (January 3); the Menges String Quartet (January 10, 15 and 30,

February 13, 22 and 28); the Whinyates String Quartet, Miss Joy Boughton (January 12); Dr. Malcolm Sargent (January 17); Mr. Albert Sammons (January 18); Mr. Kendall Taylor (January 22); Miss Helen Just (January 25); Hirsch String Quartet (January 29); Dr. Thornton Lofthouse (February 6 and March 27); Philharmonic Ensemble (February 7); Mr. Geoffrey Corbett (February 12); Mr. John McKenna and Mr. Howard Ferguson in a Brahms programme (February 15); Mr. Trefor Jones in a song cycle by Thomas Dunhill, "Wind among the Reeds" (February 19); Miss Kathleen Long (February 20); Miss Flora Nielsen (March 1); Mr. Joseph Slater (March 5); Mr. Cyril Smith (March 7); the Leighton String Quartet and Mr. Frank Howes (March 11); Mr. Frank Merrick (March 14). Miss Eileen Ralph (January 4, March 8 and 21). Bliss's viola sonata was played on January 8.

SOUTH PLACE CONCERTS. These concerts began again on January 7. The following Old Collegians have taken part in them: The Hirsch String Quartet (Mr. James Verity, viola), and Mr. Lance Dossor on January 21; Mr. Geoffrey Corbett on January 28; the Whinyates String Quartet on February 11 in Schubert's "Death and the Maiden" and Beethoven's Quartet in C minor, Op. 18, No. 4; the Hirsch Quartet, Mr. Frank Merrick and Miss Veronica Mansfield on February 18; the Kamaran Trio (Miss Kathleen Markwell, pianist), and Mr. Cecil Belcher on February 25; Miss Sarah Fischer on March 10; Miss Ethel Hobday and Mr. Geoffrey Corbett on March 17 when Stanford's Piano Quintet and Charles Wood's String Quartet in A minor were performed; and Miss Kathleen Long and Mr. Geoffrey Corbett on March 31.

WEDNESDAY AFTERNOON CONCERTS. These concerts took place at Cowdray Hall, Henrietta Place. The following have taken part in them: Mr. Topliss Green on March 13; Miss Margaret Bissett, Miss Sybil Eaton and Mr. Cecil Belcher on March 20; Mr. George Baker, Miss Jean Norris and Mr. John Snowden on March 27.

PIANO. Miss Kathleen Long was the pianist at a Popular Sunday Concert held at the Lyric Theatre, Hammersmith, on December 8. Dr. Malcolm Sargent played with the Kutcher Quartet in Franck's quintet and Schubert's B flat trio at Wigmore Hall on February 17. Mr. Frank Merrick played the piano in a quintet in C minor by Durrant, the winning work in the Clements Memorial Prize Competition, at Conway Hall on February 18. Miss Irene Kohler played with the New Metropolitan Symphony Orchestra at Central Hall, Westminster, on March 2. Miss Pamela Norris gave a piano recital at Wigmore Hall on March 19 in aid of the Finnish Red Cross.

STRINGS. Mr. Bernard Shore gave a viola recital on January 4 in the Lunch-Time Series of Concerts at Queen Mary Hall. His programme included the first performance of an arrangement for viola and piano by Emily Daymond of a violin sonata by Handel. Mr. Ernest Tomlinson played in the Rosé Quartet on January 11 at Queen Mary Hall at a chamber concert promoted by the Christian Council for Refugees. The Menges Quartet (Mr. Ivor James, cello) assisted by Miss Helen Just gave a concert at Wigmore Hall on January 27. Miss Isolde Menges gave a sonata recital with Mr. Vivian Langrish at Wigmore Hall on January 31. Miss Cecilia Keating was the violinist at a concert given in St. George's Church, Bloomsbury, on February 27. The Whinyates String Quartet played at Toynbee Hall, and at St. Margaret's House, Bethnal Green, on March 17 and at St. Mildred's House, Isle of Dogs on March 19.

A programme of Old Music with Old Instruments was given by the Brook Green Musical Society on February 17 at the London Musical Club, 21 Holland Park. Miss Cicely Arnold sang and played the spinet. Mr. E. Marshall Johnson played the lute, violin and viola d'amore.

Mr. John Francis played the flute in Bach's "Brandenburg Concertos" at an Everyman Concert on February 22 at Wigmore Hall. Mr. Charles

Gregory played the horn at Wigmore Hall on February 25 in a programme which contained first performances of works by Frederic Cox (not a Collegian). Mr. Michael Tippett conducted the South London Orchestra at a concert at Morley College on March 17. The Gladys Corlett Trio played at the Tea-Time Concerts given by the City Literary Institute, Stukely Street, W.C.2, on March 4, and Mr. John Francis took part in a flute and harp recital on March 7.

Mr. Graham Carritt gave a series of Lectures with Music at the City Literary Institute during the autumn of 1939 on "Style and Period in Music," and on "Main Roads through Musical History" at Aldersgate Ward School, and at Central Club, Y.W.C.A., Great Russell Street, W.C.1. As an assistant welfare-officer in London and Eastern Command, Mr. Carritt has been giving informal recitals of English music to the troops. Miss Rose Morse has assisted him with English songs, which have included a group by Vaughan Williams. He also gave two informal recitals of Baltic piano-music at the City Literary Institute, Drury Lane, on Wednesday, February 28, in connection with the contemporary-art exhibition being held there.

SADLER'S WELLS. Sir Adrian Boult conducted the Sadler's Wells Orchestra at a concert given on December 3, 1939, when Mr. Cyril Smith played Tschaiakowsky's B flat minor piano concerto.

OPERA. Mr. Morgan Jones took the part of Cassio in "Othello" on December 7 and Alfred in "Fledermaus" on December 21, when Miss Ruth Naylor and Mr. Tudor Davies sang the principal soprano and tenor parts. Miss Naylor was Zerlina in "Don Giovanni" on February 7. Mr. Tudor Davies took the Count's part in "The Barber of Seville" on February 28. Mr. John B. Gordon produced "La Traviata" on March 13.

BALLET. At Les Trois Arts, the Lyric, Hammersmith, "Midas" was produced on December 6, music by Elizabeth Lutyens. At the Arts Theatre on February 8 the Ballet Rambert opened with "Cap over the Mill," music by Stanley Bate.

CHURCHES. St. Paul's Cathedral. A special service was held on March 19 when Vaughan Williams's "Mass in G minor" was sung by a choir from the solo performers' section of the Incorporated Society of Musicians, conducted by the composer.

Westminster Abbey. Mid-day recitals have been given on Tuesdays. The third series began on January 9 when Miss Kathleen Long was the pianist. Dr. Ernest Bullock conducted the choir. Dr. Osborne Peasgood gave an organ recital on January 30 and Miss Sybil Eaton played on February 6.

Southwark Cathedral. On March 9 Dr. E. T. Cook gave a performance of Bach's "St. Matthew Passion." Miss Grace Bodey and Mr. Victor Harding were among the soloists, Dr. Lofthouse played the continuo.

St. Margaret's, Westminster. The first carol service of the Christmas season was given on December 16 under the auspices of Trinity College of Music with Dr. Stanley Roper, the Principal, at the organ. The programme included compositions by Vaughan Williams and Holst. Weekly lunch-hour concerts continued to take place. Mr. Parry Jones sang on December 22; Mr. Charles Draper played in Brahms's sonata for clarinet and piano on January 19; Mr. Cecil Belcher played on January 26; and Sir Walter Alcock and Mr. Lance Dossor took part on February 2.

Holy Trinity, Brompton. Bach's "St. Matthew Passion" was performed on March 20, among the soloists being Miss May Bartlett, Miss Grace Bodey and Mr. Reginald Forwood.

MISCELLANEOUS. Goossens's "Phantasy," re-arranged for string orchestra was played at Wigmore Hall on December 9 by the Boyd Neel Orchestra conducted by Mr. Bernard Naylor. A Suite of pieces by Byrd transcribed and scored by Gordon Jacob was played by the London Symphony Orchestra at Queen's Hall on January 21. Holst's "St. Paul's Suite" for string orchestra and John Ireland's "Concertino

Pastorale" for string orchestra were played at the first concert of Maurice Miles's String Orchestra. The first performance of Benjamin Britten's "Les Illuminations," Op. 18, Cycle for Voice and String Orchestra, and the first concert performance of a concerto for string orchestra by Herbert Howells were given by the London Contemporary Music Centre at the Æolian Hall on January 30. Britten's work was performed again at the same place on March 18 at a concert given in aid of Queen Charlotte's Hospital.

PROVINCES

BATH. On January 24 Sir Adrian Boult conducted the B.B.C. Orchestra in a concert at the Pavilion; the programme included "The Lark ascending" by Vaughan Williams.

BELFAST. On December 12, 1939, the Redfern String Orchestra played Dunhill's "Dance Suite" and on February 2 Parry's "Lady Radnor Suite." On December 15 and 16 performances of Handel's "Messiah" were given by the Philharmonic Society. Miss Ruth Naylor was one of the soloists. This Society sang Vaughan Williams's "Benedicite" and Britten's unaccompanied "Hymn to the Virgin" at their concert on February 23. On March 2 Mr. Keith Falkner and Mr. Howard Ferguson gave a recital at which the first performance of Mr. Ferguson's pianoforte sonata was given by the composer.

BIRMINGHAM. The City of Birmingham (Emergency) Orchestra has given a series of concerts on Sunday afternoons. Among the conductors have been Sir Adrian Boult, Mr. Hely-Hutchinson and Dr. W. K. Stanton. Miss Eileen Ralph and Miss Thelma Reiss have been among the soloists during the series. On April 14 a special concert, conducted by Sir Adrian Boult, was given as a tribute to Mr. Leslie Howard, to commemorate his ten years' work as conductor of the City of Birmingham Orchestra.

BOURNEMOUTH. At the concert given by the Municipal Orchestra on December 7 Miss Thelma Reiss played Dvorak's 'cello concerto. On January 4 Ireland's "Concertino Pastorale" was played for the first time here. Two performances of "Messiah" were given on January 7 by the Municipal Choir and Orchestra; among the soloists were Miss Betty Banner and Mr. William Parsons. On January 11 Mr. Cyril Smith played Brahms's Concerto in B flat; on February 8 Mr. Percy Whitlock played his own Organ Concerto in G minor; and Miss Isolde Menges played on April 4.

In the annual Musical Festival (February 26 to March 3) the visiting conductors included Dr. Malcolm Sargent, whose programme contained John Ireland's "London" Overture; on the same evening Mr. Albert Sammons played, with Mr. Lionel Tertis, the Sinfonia Concertante in E flat for violin and viola by Mozart. At another concert the version for orchestra only of the "Serenade to Music" by Vaughan Williams was performed. Mr. Richard Austin, Musical Director to the Corporation, conducted two of the concerts, and was of course responsible for the general arrangements.

Mr. Gordon Bryan, with the Wessex Philharmonic Orchestra conducted by Mr. Reginald Goodall, gave the first performances of his new Pianoforte Concerto No. 3 on themes by Scarlatti (with strings and percussion) at concerts at St. Peter's Hall on February 19 at 1 and 8 p.m.

BLACKBURN. Stanford's "The Revenge" was given on February 16 by the Music Society combined with the Hallé Orchestra.

BRISTOL. The programme of a concert given on December 6, 1939, conducted by Sir Adrian Boult, included the ballet music from Holst's "The Perfect Fool." On February 12 the Chamber Music Players (Mr. Murdoch, Mr. Sammons, Mr. Tertis and Mr. Cedric Sharpe) included in their programme Bridge's Phantasy Quartet. Miss Kathleen

Washbourne and Mr. James Phillips played at the lunch-hour "Prom" concert on April 3 in the Bristol Museum and Art Gallery.

CARDIFF. Hurlstone's pianoforte Quartet in G major was played at a Wednesday Chamber Concert on February 21.

CHELTEMHAM. Holst's Fugal Concerto for flute and oboe was played on January 11 at a B.B.C. concert conducted by Sir Adrian Boult. On February 16 Mr. Keith Falkner gave a recital in the Town Hall, at which Mrs. Keith Falkner accompanied him. Mr. Léon Goossens took part in a concert at the Town Hall on January 18.

CHESTER. The Whinyates String Quartet played at a Chamber Concert on February 10.

DORKING. Four Concert-Lectures with illustrations were given by Dr. Vaughan Williams during the winter. His subjects included "The String Quartet," "The Classical Song" and "The Piano Trio." Miss Janet Smith-Miller illustrated for him on December 20. On December 9 the London Women's String Orchestra played Bliss's "Music for Strings," and on February 24 Mr. Keith Falkner gave a recital for the Dorking Music Club at which he sang a cycle of songs by Kodaly and songs by Parry and Stanford. On March 16 Dr. Vaughan Williams conducted a performance of "Elijah" in Dorking Halls. Miss Janet Smith-Miller was one of the soloists.

CROYDON. Mr. Constant Lambert conducted the London Philharmonic Orchestra at a concert at the Davies Theatre on January 21.

DUBLIN. Coleridge Taylor's "The Quadroon Girl" for baritone solo, female choir and orchestra, was given by the Musical Society on February 6.

ETON. Under the auspices of Dr. Henry Ley several concerts took place during the term. At the Music Schools concert on February 17 Mr. Léon Goossens played sonatas and solos for oboe, with piano. A piano recital was given by Dr. Robert Friedmann on February 24. Bach's "St. John Passion" was performed on March 22, and the School concert took place in School Hall, Eton College, on April 1, when there was a varied programme of orchestral, choral, solo and chamber music.

GLASGOW. Miss Helen Just and Mr. Howard Ferguson played at the concert given by the Chamber Music Society on December 2. On December 12 the Glasgow String Orchestra played Vaughan Williams's "Tallis Fantasia," and a piano concerto arranged by Constant Lambert from two of Handel's organ concertos. Miss Vera Canning, Miss Irene Kohler and Miss Irene Richards have played in a series of Saturday concerts. On January 1 the Glasgow Choral Union gave "Messiah," Mr. Keith Falkner being the bass soloist, and on February 24 Friskin's piano quintet, Op. 2, was played at a concert given by the Dunedin Association.

GUILDFORD. On February 1 the Guildford Symphony Orchestra played Parry's "English Suite" for strings, and on February 15 Dunhill's Overture to the light opera "Something in the City" and a Suite of "Windsor Dances" by Harris.

HARROW. The Harrow Philharmonic Society, a new Society formed and conducted by Mr. Henry Havergal, gave a concert on February 10, the programme of which included Parry's "Blest Pair of Sirens" and Stanford's "Songs of the Sea," and on March 16 the Society gave a performance of Haydn's "Creation." On February 28 Miss Kathleen Long was the soloist in Beethoven's Concerto in G major, and Schumann's Introduction and Allegro for piano and orchestra. The Whinyates String Quartet gave concerts on January 28 and February 18; the work played on the latter date, which was the Harrow School Chamber Concert, was Bax's Quintet for harp and strings in which the harpist was Miss Gwendolen Mason.

HASTINGS. At the Musical Festival Sir Adrian Boult was the guest conductor on March 14. Mr. Lance Dossor played Brahms's Concerto in B flat. Ireland's "Concertino Pastoral" was included in the programme.

LEEDS. On January 27 Dr. Malcolm Sargent conducted the Northern Philharmonic Orchestra in a programme which included concertos by Beethoven and Brahms, played by Mr. Cyril Smith. On February 10 Miss Irene Kohler played Mozart's concerto in D minor and on February 24 Mr. Lance Dossor played Franck's "Variations Symphoniques." Miss Dorothea Aspinall and Miss Audrey Piggott gave a recital on February 22 under the auspices of the University, and they also played at one of the "Lunch-Time Concerts" organised by the Leeds Libraries and Arts Committee. At another of these concerts Mr. Cyril Smith gave a recital.

LEAMINGTON. Dr. Vaughan Williams has accepted the Presidency of the Royal Leamington Spa Bach Choir.

LEITH HILL. Two Oratorios were performed in the Dorking Halls at the Leith Hill Festival by the choirs of the two divisions singing in the Festival. On March 9 Division I gave "Judas Maccabaeus" and on March 16 Division II sang Mendelssohn's "Elijah." Dr. Vaughan Williams conducted both oratorios. The soloists on both occasions were Collegians. On the 9th Miss Nora Grünh, Miss Diana Herring, Mr. Trefor Jones and Mr. Ifor Hughes; on the 16th Miss Ruth Allenby, Miss Janet Smith-Miller, Mr. Trefor Jones and Mr. Denis Dowling.

LIVERPOOL. On January 20 Mr. Keith Falkner gave a recital in the Liverpool Philharmonic Hall at which he sang songs by Armstrong Gibbs, Goossens, Parry and Vaughan Williams. On February 13 the Philharmonic Orchestra played Ireland's "London" Overture and Miss Myra Hess played Beethoven's fourth piano concerto. At a concert given by the Merseyside Chamber Orchestra on February 27 Mr. Kendall Taylor played Mozart's piano concerto in E flat.

MANCHESTER. At the Hallé concert on December 17 Ireland's "London" Overture was played. On January 28 Gordon Jacob's "Variations on an Original Theme" were conducted by the composer. Dr. Malcolm Sargent conducted the concert on February 4 and included Bliss's "Music for Strings" in the programme. Vaughan Williams's "Serenade to Music" was played on February 18. On February 13 a programme of works by Procter-Gregg was given at the Tuesday Mid-day Concert.

NORWICH. On November 30 Moeran's "Nocturne" was played at a concert given by the Philharmonic Society, and Vaughan Williams's "Songs of Travel" were also in the programme. On February 1 the Norwich Chamber Orchestra played Bliss's arrangement of Purcell's Act Tunes. The Municipal Chorus and Orchestra under Mr. Maddern Williams gave a performance of "Messiah" on Good Friday (March 22). Among the soloists were Miss Grace Bodey and Mr. William Parsons. Mr. Maddern Williams has conducted "Messiah" on Good Friday for the last 21 years.

RICHMOND, SURREY. A series of concerts on alternate Sunday afternoons has been organised by Mr. Arnold Goldsborough. Miss May Harrison played at one of them, Mr. Goldsborough acting as accompanist.

SIDMOUTH. Mr. Trefor Jones and Mr. Topliss Green were among the soloists in a performance of Purcell's "King Arthur" on February 1 by the Sidmouth Choral and Orchestral Society.

STOKE-ON-TRENT. Holst's "St. Paul's Suite" was played by the Newcastle String Orchestra on December 7.

WELLINGTON COLLEGE. Miss Dorothea Aspinall and Miss Audrey Piggott gave a recital in the School Old Hall on January 28.

WOODFORD GREEN. Miss Janet Smith-Miller sang for the Woodford Green Choral Society on March 31 and April 1.

TOURS. London Mozart Concerts. This organisation has been touring provincial towns, going to Bath, Chichester, Gloucester, Worcester, Winchester and Worthing. Arrangements have also been made for concerts in Norwich, Exeter, Peterborough and Portsmouth. Among the artists touring with these concerts are Mr. Léon Goossens and Mr. Herbert Sumsion.

Miss Kathleen Markwell, Miss Audrey Piggott (R.C.M.) and Mr. Geoffrey Dunn (R.A.M.) did a tour of Norfolk and Suffolk in March, visiting schools at West Runton, North Walsham, Wroxham, Fakenham, Gresham School Holt, and Bury St. Edmunds. The tour was arranged by the Rural Music Schools Federation in conjunction with the Incorporated Society of Musicians and the Pilgrim Trust.

ABROAD

AMERICA. "Musical America" for December 10, 1939, has an article by Dr. Karl Geiringer of Vienna on Dr. Dyson's music. After pointing out his interest in early English texts, Professor Geiringer gives a long account of "The Canterbury Pilgrims," "In Honour of the City," "The Blacksmiths" and "St. Paul's Voyage to Melita."

Mrs. Alec Kerr (Jessica Gordon) and Mrs. Yates (Marjorie Marsh) gave a violin and piano recital in Branxville, New York, on March 1, to raise funds for the Friends of France in the U.S.A. Their programme consisted of works by French composers.

Bliss's music has been performed in several places in America; "Checkmate" Suite has been played in New York and Boston; the March from "Things to come" at Berkeley; "Music for Strings" by the Symphony Orchestras of Chicago, Kansas City and San Francisco.

Britten's new violin concerto is being given its first performance in New York; his "Variations on a Theme of Frank Bridge" have been performed in New York, as well as in several European countries.

Gordon Jacob's "Suite on Three Pieces by Byrd" was played by the New York Philharmonic Orchestra in December and has also been heard in Philadelphia, Cincinnati and other American cities.

Ireland's "Concertino Pastorale" was performed in America and also in Paris; his piano concerto in Rome and Rotterdam.

FRANCE. Vaughan Williams's "The Lark ascending" was played at the Conservatoire National de Musique at Nancy on January 14.

SWITZERLAND. Britten's "Variations for String Orchestra" were played on December 8 at the Musikkollegium at Schaffhausen. At Zurich Bliss's clarinet quintet was played by the Berne String Quartet.

HOLLAND. The first Dutch performance of Constant Lambert's "Rio Grande" was given on February 7 with the Utrecht Municipal Orchestra.

PORTUGAL. Works by Vaughan Williams and Ireland were played at a Symphony Concert in Lisbon.

SWEDEN. Ireland's Piano Concerto and "London" Overture were played recently in Stockholm.

GRAMOPHONE RECORD

GORDON JACOB. "Brother James's Air." ROX 190 (Sidney Nicholson's recordings).

BIRTHS

MUDIE. On January 10, 1940, at Darragh, Trebetherick, Cornwall, to Elisabeth (née Aveling), wife of Michael Mudie, a sister for Mary Alanna.

PAYTON. On August 16, 1939, to Mary Hellyer (née Jones) wife of Robert Nigel Payton, of "Crossways," Shavington, Crewe, Cheshire, a daughter (Caroline Russell).

VAILK. On April 23, 1940, at Melbury House, Chertsey, to Dr. and Mrs. S. D. B. Vaile (Audrey Girling) a son.

MARRIAGES

GROVES—WALTER-ELLIS. On August 3, 1939, at St. Margaret's Church, Newcastle-on-Tyne, Northumberland, Charles Groves to Prudence Walter-Ellis.

THOROLD-RUSSELL. On April 4, 1940, at St. Paul's, Knightsbridge, Mr. W. G. P. Thorold to the Hon. Phyllis Russell. Address: 4 Pelham Place, S.W. 7.

BEAUMONT-WATSON. On May 4, 1940, at John's Church, Putney, Major E. G. E. Beaumont, O.B.E., of Tadworth, Surrey, to Helena Lilian, younger daughter of the late Sir Alfred Watson, K.C.B., F.I.A., and Lady Watson.

OBITUARY

SIR THOMAS HEATH

16TH MARCH, 1940

We record with great regret the death of Sir Thomas Heath, who was for years a member of the Council of the Royal College of Music. All Lady Heath's College friends—and they are many—will desire to offer her their sympathy in her bereavement. An obituary notice of Sir Thomas Heath by Sir Hugh Allen will appear in the next number of the Magazine.

SERGE ACHILLE RIVARDE

31ST MARCH, 1940

I am sure that many of Mr. Rivarde's pupils must have shared my sense of sorrow and loss on reading of his death, which took place at his Kensington home on 31st March. He was born in New York in 1866, and entered the Paris Conservatoire at the same time as Kreisler. He won a first prize there in 1879, at the early age of fourteen. In 1899 he came to College as Violin Professor to take the place of Richard Gompertz, who had retired to Germany. Mr. Rivarde told me in later years that on his arrival, he was amazed to find the high standard which prevailed at the R.C.M. We, on our part, soon realized how fortunate we were in having such a splendid teacher. He took such a keen interest in his pupils, and was constantly thinking of new methods to overcome our technical difficulties, while emphasizing that technique must never obtrude itself, but should be merely the channel for musical interpretation. He had a great scorn for "showy" performances, and for excessive speed, which latter, he used to say, was used to hide lack of inspiration. Only his pupils knew what a magnificent performer he was himself, as he never did himself justice when playing in public. His rather formal manner did not conceal his real interest and kindness towards us, and I, for one, feel that College will not be the same without his picturesque figure, and the welcoming smile on his keen, intelligent face.

EVELYN HUNTER (Mrs. Elliott).

MRS. BARTON

21ST MARCH, 1940

All who know Mr. Barton had heard of Mrs. Barton, but there are few left to remember her as Anna Russell, one of the original 1883 Scholars of the College.

She came, I believe, from Limerick, was put to live in one of the College boarding-houses for scholars which then existed, and proceeded to make College history in two ways: one public and apparent, the other private and in the end perhaps more far-reaching. In the first, and public way, it soon became evident that she had a soprano voice of charming quality, that Jenny Lind (whose great name at that time added distinction to the professional staff) thought a great deal of her, and that she was likely to

become a very good singer. She sang at some College concerts, she went through the routine examinations with success, and achieved her crowning triumph by singing the part of Agatha in "Der Freischütz" at one of the public operatic performances. I used to play for the rehearsals of this opera, and it was there that I got to know her best. I remember very well how evidently she felt the emotional side of Weber's music, and how well she ultimately sang it; how meekly and obediently (though she was a spirited girl) she followed the inspired if somewhat stormy instructions of Mrs. Kendal, who had charge of the dramatic side of the production; how eager she was to reach the standard of accuracy demanded by Stanford, the conductor; what a sound, intelligent, promising performance she gave—though I am sure she would forgive my saying that she would hardly have made a great actress: her personal qualities of gentleness, reticence, modesty were against it. It is interesting to remember that her future husband, Marmaduke Barton, walked protentously and impressively through the part of Zamiel.

But it was as a beneficent influence that Anna Russell was perhaps of most use to the College. Those first scholars (fifty of them) were drawn together from all classes of society—from barmaid to patrician. Naturally, among them was a number of somewhat reckless and ill-mannered young women. Anna Russell with her austere sense of morals and manners; her fervent, instinctive, quite unquestioning adherence to the Roman Catholic Faith, which coloured all her thoughts and actions; her Irish upbringing even more directed to the upholding of social and Christian conventions than the corresponding English one, could not fail to be a rock against which the waves of disorder beat in vain. The value of her character and influence was felt particularly by Sir George Grove, then Director of the College. From him she received many inimitable letters and still more inimitable postcards. I hope she kept them.

Towards the end of her College days she met Barton, and with him her destiny. I wish I could write the inner history of that courtship! Barton, a volcano of energy as yet undirected, a genius who would not settle down to work, a wild talker always carried away by the passion of the moment; Anna Russell, deeply in love with him, calm in her sense of moral values, immovable in her views, waiting, hoping. In the end she prevailed. Slowly, probably with reluctance, he became aware of the instability of his own reasoning, which indeed often led him to uphold one day the cause he had condemned the day before. He, the son of a Nonconformist Minister, entered the Roman Catholic Church, of which he ever after remained a devout member. They were married.

Anna Russell, now Anna Barton, achieved the glory of moulding for good a very loveable but tumultuous personality which in my opinion would never, without her steady influence, have found a useful outlet. What it cost her to give up her own artistic ambitions I do not know. Perhaps, I venture to hope, not much. To appear in public, to receive applause, to be praised in the newspapers (all meat and drink to her husband), would not, I think, appeal to her rather shy and claustral nature. But to know that she was doing what her Church required of her, helping her husband, attending to his domestic needs, listening to his troubles, encouraging him, sympathising with him, checking him gently and tactfully when necessary, bringing up his children; these things would appear to be her first duty, and in them she would find a higher satisfaction than in achieving artistic eminence for herself. She would wish for no better epitaph than this: she was a good wife and mother.

Irish of the Irish, Catholic of the Catholic, she was a remarkable woman: quiet, yet vivid; placid yet animated when she felt she had to defend a principle, humorous beyond the capacity of most women; entirely without vanity, observant, affectionate, unselfish, very womanly. She was the perfect wife for her husband. They shared an ardent, enduring affection. When he died, she, herself an invalid, had little desire to live on. She

would, I am sure, thank God for his mercy in taking her out of this stricken world. But the world is the loser. She had, in a supreme degree, moral principle. Her Faith was an unbreakable rampart. I have never met its like. May she rest in peace.

S.P.W.

GERTRUDE EATON

8TH MARCH, 1940

A remarkable woman passed away in the person of Gertrude Eaton, a former pupil of the College. She spent three years at the R.C.M. studying singing, pianoforte and harmony, and after leaving she did a considerable amount of professional work both as a solo singer and a teacher; but she will be most widely remembered for her single-hearted devotion to the betterment of her fellow creatures in ways that have left a permanent mark in more than one direction. She was an active member of the Women's International League for Peace and Freedom and a staunch supporter of the Suffrage movement. But the cause which above all others she had at heart was the improvement of prison conditions. As Chairman of the Howard League for Penal Reform she worked untiringly for the removal of the degrading conditions of prison life on the Continent. When, thanks to her devoted efforts, prison reform was officially recognized as a part of the activities of the League of Nations, she went to Geneva year after year to work for the granting of a Prisoners' Charter, which in the end she won. Prisoners, of whatever country or nation were her especial care, and she was instrumental in obtaining the release of many individuals who had been unjustly imprisoned.

In musical matters her principal achievement was the Society of Women Musicians which, in conjunction with Marion Scott, she founded in 1911. This Society, to which as Honorary Treasurer (1911—1921), President (1916—1917) and member of Council, she gave untiring work, is a monument to her intense interest in the position of women in music. It has made an honourable place for itself in London music, with its Members' Concerts, its Composers' Conferences, its Chamber Music Section, its Libraries, its Loan Fund, and—the latest development—its concerts in aid of musicians.

In College activities she was Honorary Secretary of the R.C.M. Magazine from 1907 to 1920, and her interest in the College life never flagged. Only a few months ago she wrote to a friend "I often say College days were the *happiest* days of my life and *music* has kept me *sane* through these troublous years, when I have been what seemed (like Dante) 'going down into hell,' at Geneva to save the poor souls in prisons all over Europe."

G.E. (as her friends called her) was always ready to help and advise young students and young singers in their careers, and her cultivated and eager personality will ever keep its place in the thoughts of all who knew her. She, on her side, was a firm and loyal friend. The last words in that letter of hers mentioned above might have been written as her message for the present time: "Greetings to all Friends; Yours affectionately, Gertrude Eaton."

E.R.D. and M.M.S.

ARNOLD DOLMETSCH

29TH FEBRUARY, 1940

Arnold Dolmetsch carved for himself a career so independent, so unique, that few people dreamt of associating him with any institution other than his own Dolmetsch Foundation at Haslemere. But in point of fact he did once study at the Royal College of Music (where his son Rudolph followed him many years later) and he himself has left it on record that Sir George Grove was helpful in launching him as a professional musician. Gradually,

however, Dolmetsch's genius for old music and old instruments asserted itself until it dominated his life, and absorbed all his time and powers. By his labours he gave back to the world a lost heritage of ancient beauty, and established it by his example and precepts. In this connection the Hastlemere Festival played a great part. A book in which Arnold Dolmetsch enshrined some of his wisdom, "The Interpretation of the Music of the XVIIth and XVIIIth centuries," is, however, not so well known as it should be. It is a masterpiece and should be studied by all musicians who play or sing the music of these centuries—that is to say from Monteverde to Haydn and Mozart.

M.S.S.

MRS. FLOWERS

5TH MARCH, 1940

Whether Victorian disregard of the necessity for "expressing one's personality" came from a crabbed outlook (as is commonly supposed to-day) or whether personalities were then so strong as to express themselves without conscious effort is not to be debated here. But certainly few institutions could have contained a group of stronger personalities than were to be found within the Royal College of Music in Parry's days; and the tradition continues. Amid this galaxy of character Mrs. Flowers, as Housekeeper, held her own with indisputable distinctness, and hundreds of old Collegians will be grieved to hear of her death on 5th March after a long illness. For though her duties, which she discharged extremely well, lay mainly in attendance upon the Director and in the Professors' Dining Room, she exercised her keen powers of observation and memory upon the pupils also, until she became a sort of living encyclopædia of College history.

From early days she had been in touch with the musical world. One of her places was with the Horsley family, and years later, when Mrs. Gotch (née Horsley) lunched in College for the first time, Mrs. Flowers, waiting upon her at table, instantly addressed her as "Miss Rosamund." Another situation was with the Lehmann family in the big house at the corner of Cromwell and Marles Roads, when Liza Lehmann, lovely and gifted, was a young girl, and Robert Browning was among the visitors. But after Mrs. Flowers entered the service of the College in September, 1896, she identified herself completely with it and never left it till she retired in July, 1929. Even then she continued in touch with the beloved place, coming back to help us at Union "At Homes" when she was a real assistance, her memory being phenomenal as to the likes and dislikes of all our distinguished members and guests on such matters as coffee or lemonade, China or Indian tea, fresh air or no draughts.

Countless stories could be told of her capability and courage; as, for example, long ago, when she helped to fight a threatened invasion of small-pox, or, more recently, when she repelled single handed a yelling, rushing horde of hospital students who stormed the R.C.M. in an attempt to out-flank an adjoining College which had annexed their mascot. She was indeed indomitable. One cannot ever recollect hearing her utter a word of self-pity. Yet she had genuine sympathy for the troubles of other people, and remembered her friends over the lapse of many years. She herself will be long remembered.

A.B.D. and M.M.S.

HENRY HUMPHREYS

APRIL, 1940

We record with regret the passing of another member of the old College staff—Henry Humphreys, who was carpenter to the R.C.M. from October, 1894, till his retirement in April, 1927. He was a craftsman of a fine type, with an artist's love of thoroughness. Quiet and thoughtful, he did his

work in a way that won respect. When he could be induced to talk his conversation showed him to be singularly well informed. In his younger days he had come into contact with Sir George Donaldson, and many were the stories he could tell of the famous collector and the priceless pictures and *objets d'art* which so stuffed his rooms that there was hardly space to move or breathe. In College few things pleased Humphreys better than to go round the Donaldson Museum displaying the various instruments and explaining their nature and history to anyone who showed a sincere interest. He loved each instrument I think, and the regal was his special pride. When he retired from College everyone was sorry.

M.M.S.

REVIEWS

WORKS OF GORDON JACOB.

VARIAIONS ON AN ORIGINAL THEME. Full Score, 10/-.

PASSACAGLIA ON A WELL-KNOWN THEME. Full Score, 7/6.

CONCERTO FOR OBOE AND STRINGS. Piano arrangement, 4/6.

Published by Joseph Williams.

Diligent perusal of annotated concert programmes or constant consultation of works of reference has left in the minds of most of us a not too clear impression that a Passacaglia is one particular kind of Variation. We believe that it is a cousin of the Chaconne which we are almost sure was once a Spanish dance. But the dance seems to have evaporated and left only a recurrent bass. Musical terminology has always gone out of its way to be both loose and inconsistent, but now we recollect that the Passacaglia has always claimed more liberty than the Chaconne and not so much as ordinary Variations. A comparison of these two scores by Dr. Gordon Jacob suggests that the composer's choice of form in writing variations is not arbitrary or whimsical but is determined for him by his chosen theme. "Oranges and Lemons" makes an excellent Passacaglia because, besides being a tune evocative of happy memories, it has possibilities as a bass and even as an inner part on the horns. What we admire therefore in this brilliantly engaging little piece for fairly large orchestra is the contrapuntal skill, the cunning exploitation of possibilities and the clever phrasing.

But the matter is otherwise when the composer writes a set of variations on a theme of his own. Which came first, the theme or the variations? For this theme was obviously forged in the composer's mind by the same musical process as made the variations on it. It was in fact made to be varied—its name might be Proteus. In Variation II it is a scherzo, in Variation III a fugal exposition, in Variation VII a berceuse, in Variation VIII a perpetuum mobile of semi-quavers, and in the finale a substantial fugue. Here then is the greatest possible liberty of treatment, but the possibilities are inherent in the theme, and what we have to admire is the sheer composition involved in this larger work. "Durchcomponirt" does not mean thoroughly composed, unfortunately, and if one says that a work is more than half-baked it does not sound like enthusiastic praise. But in this score the work of composition has been intensely and completely done. Both scores are a pleasure to read, for the composer's beauty of craftsmanship is famous.

The Oboe Concerto appears only in a pianoforte arrangement; such convenience of access should be an encouragement to more frequent performance. This is well written music too, full of nice touches—the last few bars of the pastoral slow movement are an instance. It is no doubt more musicians' music than "Oranges and Lemons," but concertos are for musicians to revel in and Dr. Jacob is essentially a musicians' composer. None of these works is fanciful or passionate; all are attractive for their intellectual distinction, their sincerity and for a certain taking ingenuity.

F.H.

TWO PIECES FOR VIOLIN AND PIANO. By Ivor Gurney. 1. The Apple Orchard. 2. Scherzo. Oxford University Press. 2/6 each.

The publication of these two pieces, composed in 1919, is an event of special interest to Collegians. Whilst it would be untrue to say that Gurney showed the same sympathy and aptitude in dealing with a solo violin that he invariably exhibited in his writings for the voice, the pieces were, nevertheless, well worth producing. "The Apple Orchard," with its gracious melodic line and sensitive delicacy of treatment, is decidedly the more attractive of the two works, as well as the more original. The "Scherzo" opens in a promising way, with a jig-like measure which might almost have been signed by Stanford himself. But there the resemblance ends. The Trio is pure Gurney—lyrical and charmingly poised music, which stands rather curiously aloof from the rest of the piece. The Scherzo, and its coda, would need an experienced violinist and a discreet pianist to minimise the slight awkwardness of some of the joins, and to bind together several scrappy phrases which, intelligent enough in themselves, are not always dove-tailed very effectively.

The value of both pieces is greatly enhanced by the careful and skilful markings by Isolde Menges, and by Howard Ferguson, in consultation with Herbert Howells. It is only to be regretted that the same care and skill has not been exercised over the "lay-out" of the composer's notation in the piano part. More might have been done in the present instance to clarify the composer's notation, and to remove the impression of clumsiness which it so often suggests.

T.F.D.

A BOOK OF SONGS. By Robin Milford. Oxford University Press. 5/-. .

The eleven songs in this book seem to have been written during a period of 14 years (1926 to 1940) and show development of style and individuality in their musical idiom.

As songs, they are admirably singable, having definite vocal line, sensitive verbal accentuation and phrasing, and varied atmosphere, conveyed sometimes by harmonic colour, and also by a suitable declamatory setting of the words to expressive melodic intervals and contours.

1. "On his mistress" (words by Sir Henry Wotton)—a gallant love song with a good final climax.
2. "Old age" (words by Edmund Waller)—calm flowing phraseology, the reflective mood well depicted.
3. "I will not let thee go" (words by Robert Bridges)—a baritone song of much passion and urge; modern in harmonic idiom and requiring dramatic delivery. The vocal tessitura is maintained at a somewhat high range at times.
4. "The moor" (words by R. Hodgson)—the lonely vista of "miles and miles and miles of moorland bare" is well pictured, and the last verse, with the tired old man wishing to "get me home," is set with pathos and charm.
5. "The pink frock" (Thomas Hardy)—quaint touching sentiment; a girl disappointed at not being able to wear her new frock—and the tragic reason. Needs delicate sensitive treatment.
6. "Day break" (John Donne)—simple in setting but deep in feeling; the sudden anguished cry *ff* on "Stay! Stay!" is a strong emotional point.
7. "Cradle song" (William Blake)—has a gentle lilt and sweetness of outline; rather a problem for the singers' breathing! Needs skill to phrase smoothly.
8. "The fiddler of Dooney" (W. B. Yeats)—a straightforward setting of these well-known words, with rather a folk song flavour.

9. "The colour" (Thomas Hardy)—set for soprano; a sensitive treatment of emotional words; interesting contrasts between unaccompanied and accompanied phrases; the last verse could be made very effective.
10. "If it's ever spring again" (Thomas Hardy)—a quick vivacious tenor song, requiring good rhythm and clear pointed enunciation.
11. "Tolerance" (Thomas Hardy)—the composer has left much to the singer, with the accompaniment providing a suitably shadowy background; the bitterness of "was disdained," and the more comforting final phrase "to linger in the shadows there," are well contrasted and afford scope for the singer's artistry.

H.A.S.

A MOUNTAIN TUNE* and BY THE LAKE, for Violoncello and Piano, by Herbert Sumsion. Oxford University Press. 2/- each.

* Also scored for String Orchestra

THE COOLIN. Traditional Irish Air arranged for Violoncello and Piano by Joan Trimble. Boosey and Hawkes. 2/-.

"A Mountain Tune" and "By the Lake" are rather duets for piano and violoncello than solos with pianoforte accompaniments, and are a welcome addition to the repertory of the 'cellist. They are finely contrasted, the first being almost a song, musical and English in flavour, with a mood of remoteness in the middle section; the second, quicker and buoyant in movement, with 'delightful harmonies throughout. They are exceedingly well written for the instrument, and quite apart from their musical value should be useful as teaching pieces—the first for cantabile playing in different registers, the second as a study in freedom and ease of phrasing.

"The Coolin," traditional Irish air, is a pattern of what should be done in making arrangements; this particular one being in every way worthy of the tune, which is very beautiful. Everything is done in the most telling way and in fine taste. The Irish air is allowed to flow naturally, and the pizzicati of the 'cello in the second verse are a delight. There is no accidental in the whole piece! Altogether it has been done with such understanding that one is forced to think the editor has some inside knowledge of the 'cello. Give us some more of these lovely arrangements, simple and sane; 'cellists cry out for them!

I.J.

ELEGY FOR PIANO SOLO. By Constant Lambert. Oxford University Press. 2/-.

A strange colourful conception, giving at first an impression of skilful extemporization, but revealing, upon closer study, a logical musical mind working out a definitely impressionistic purpose with real artistry. The Elegy is written, moreover, with full knowledge of pianistic possibilities. The restless tonality of the music is everywhere balanced by clearly-conceived rhythmical design, which binds the music together as a consistent whole. Though brief and limited in scope, the piece is unquestionably an important addition to the small repertory of serious English pianoforte literature.

T.F.D.

MUSIC RECEIVED

FROM THE OXFORD UNIVERSITY PRESS.

FIVE IMPROMPTUS FOR PIANO. By Harold Craxton. Designed as Studies for Hand (or Wrist) Touch. 2/6.

DOMENICO SCARLATTI. Four Sonatas for Harpsichord. Transcribed from the Manuscripts, with a brief introduction, by Richard Newton. 3/6.

SEVEN UNACCOMPANIED PART SONGS. Poems by Robert Bridges. Music by Gerald Finzi. 2/-.

BOOKS RECEIVED

FROM THE CAMBRIDGE UNIVERSITY PRESS.

MODERN VIOLA TECHNIQUE. By Robert Dolejsi. Pp. 134. 18/.

This book purports to treat of modern viola technique. Since it never once mentions the man who has done more for viola playing than any other musician past or present—Lionel Tertis—confidence in the author is somewhat shaken.

THE ROYAL COLLEGIAN AT HOME

A course of ten lectures was given during the Easter Term by Dr. Karl Geiringer, formerly Curator and Librarian of the Gesellschaft der Musikfreunde in Vienna, upon the history and characteristics of musical instruments, with special reference to the collection belonging to the R.C.M.

BRITISH AND FOREIGN MUSIC-TEACHING

DR. ILONA GYALIU, a distinguished Hungarian lady, now a pupil at the R.C.M., gave a lecture on 10th February to the Percussion Band Association, the title being "Differences between British and Continental Music-Teaching."

The subject was treated in an absorbingly interesting way, and touched on many points of wide interest to all thinkers. The main text was founded on the deep appreciation of national characteristics unconsciously betraying themselves. In England, Dr. GyalIU finds, the conception of education is one of wide social outlook, contrasted with the individual development of the Continent. Our object seems to be, she thinks, to train musicians to an all-round efficiency which will help them to pass on the lighted torch from one generation to another, whereas the Continental ideal is to make an "ivory tower" for the elect. In founding the Budapest Conservatorium, Liszt was openly and confessedly aiming at the training of instrumentalists of virtuoso technique; and to this day such things as sight reading, keyboard harmony, appreciation, psychology, and aural training are simply not taught: scholarships are few and unimportant; and local authorities leave music alone as something outside education. Great Hungarians, like Bartók and Kodály, are fighting for the wider issues, and their work is telling; and it was with pride that we heard that to such people "progress" means advancing in the direction of the English ideal.

The lecturer proved herself a wise, unbiassed, and highly-cultured lady, and it would be for our good if, when she says good-bye to the College, she would tell us of some of the crevices in our armour.

P.C.B.

NOTICE

During the Summer Term there will be a Chamber Concert or Recital on each Wednesday at 5 p.m. The Orchestral Concerts will be at 7 p.m

LIST OF NEW PUPILS ADMITTED TO COLLEGE

MIDSUMMER TERM, 1940

Brewer, Rosamund C.	...	Hove
Bullock, Mary ...	...	London
Cunnington, Elsa B. ...	...	Worcester Park
Emrys-Roberts, Kenyon	...	Kingswood
Fox, Archibald W. T.	...	Ham Common, Surrey
Gleave, June G. ...	...	Southampton
Glyn-Williams, Heather M.	...	Guernsey, C.I.
(Jr.) Godfrey-Isaacs, Michael L.	...	London
Howe, Peter J. L. ...	...	London
Williamson, Kathleen	...	Guisseley
Keys, Ivor C. B. ...	...	Littlehampton
Rayner, Margaret E. ...	...	Garstang
Page, John G. ...	...	London
Tanner, Roger J. R. ...	...	Greenfield
White, Edyth M. ...	...	London
Hope-Timpson, Margaret	...	London
Lanyon, Joy C. ...	...	London

THE ROYAL COLLEGE OF MUSIC SOCIAL AND SPORTS CLUB

The R.C.M. Social and Sports Club organised a thé-dansant which took place during the early part of the Easter Term. At the end of the term we joined forces with the Royal College of Science Union to hold a highly successful dance at Slaters' Restaurant. This term we hope to get the sports section more thoroughly organised, but this will be difficult owing to the absence of men

N. L. WILLIAMS.

R.C.M. CONTEMPORARY MUSIC SOCIETY

An exceptionally fine concert was given by the Contemporary Music Society last term on 28th February, the most interesting items being three student works : a Phantasy Quartet by Douglas Lilburn, a Sonatina for violin and piano by Bernard Stevens and a Sonata for piano by Maxwell Ward. Lilburn's quartet, based on the air "Western Wynde," won the Cobbett Prize in 1939. The programme also included songs by Warlock, Van Dieren, Benjamin Britten and Kurt Weill ; and some rarely heard piano pieces by Prokofieff, "Contes de la Veille Grand'mère" written in 1918 and thus about twenty years older than the rest of the programme. This concert was given in the Concert Hall with printed programmes, so the Society can at last claim to have gained official recognition. It now lacks only a representative audience.

J.O.C.

R.C.M. CHRISTIAN UNION (BRANCH OF L.I.F.C.U.)

In addition to the usual activities during the Easter Term we had a most enjoyable Ramble in glorious weather on 24th February, when the itinerary included Richmond Park and Wimbledon Common, finishing up with tea at Ann's Pantry. We are again grateful to Mrs. M. Whysall for inviting us to 2 Jay Mews, where we have enjoyed profitable Bible studies weekly, followed by refreshments for which our thanks are due to Mrs. Whysall. In College we would commend to students the occasional meetings we have in the Donaldson Room, when we have had some attractive speakers. We plan to continue these activities in the Summer Term when we hope to arrange a Week-end House-party at Haslemere on 22nd June.

NEVILLE MANSEL.

COLLEGE CONCERTS

WEDNESDAY, 31st JANUARY

PIANOFORTE SOLOS	...	a. Prelude and Fugue in G major	}	Bach
		b. Prelude and Fugue in B flat minor		
		SALLIE HICKLING		
ARIA	...	L'Amore (<i>Il Re Pastore</i>)	...	Mozart
		MYRTLE BEALES (Exhibitioner)		
	Violin Obligato:	ALEX LINDSAY	Accompanist:	JOAN COOMBS
PIANOFORTE SOLO	...	Ballade in F	...	Chopin
		CYNTHIA SAVAGE, A.R.C.M.		
SONATA in F minor, for Viola and Pianoforte, Op. 120, No. 1	...		...	Brahms
	EVELYN PANIER (Scholar)	MAXWELL WARD (Associated Board Scholar)		
SONG	...	The Erl King	...	Schubert
		GEORGE WALL (Scholar)		
		Accompanist:	HUGH FENN, A.R.C.M.	
PIANOFORTE SOLO	...	Chaconne	...	Bach-Busoni
		RUTH GIPS (Exhibitioner)		

WEDNESDAY, 7th FEBRUARY

SONATA for Viola and Pianoforte	...		...	Arnold Bax
		MAXWELL WARD (Associated Board Scholar)		
		RAYMOND O'CONNELL (Associated Board Scholar)		
PIANOFORTE SOLO	...	Italian Concerto	...	Bach
		JOAN BAKER (Exhibitioner)		
PASSACAGLIA for Violin and Viola	...		...	Halvorsen
	GLADYS HILL	EVELYN PANIER (Scholar)		
SONGS	...	a. Ritorno, O Caro (<i>Redehnda</i>)	...	Handel
		b. Les Filles de Cadiz	...	Délibes
		FEITHLINN MCGURK		
		Accompanist:	NORMAN DEL MAR (Julian Clifford Scholar)	
PIANOFORTE SOLO	...	Fantasia in F minor	...	Chopin
		NANCY TODD, A.R.C.M. (Scholar)		
SONATA for Flute and Pianoforte, in G major	...		...	Handel
	RICHARD ADENEY (Exhibitioner)	DOSIA CROPPER		

WEDNESDAY, 14th FEBRUARY

STRING QUARTET in E flat, Op. 74	...		...	Beethoven
	JEAN LAYTON, A.R.C.M. (Leverhulme Scholar)	LEWIS VICARI		
	EVELYN PANIER (Scholar)	NOM TAYLOR, A.R.C.M. (Associated Board Scholar)		
THREE LIEDER	...	a. Auf dem Kirchhofe	}	Brahms
		b. In Waldesämkeit		
		c. Meine Liebe ist Grün		
		SYLVIA NICHOLSON		
		Accompanist:	DENISE DUNMORE, A.R.C.M.	

CLARINET QUINTET, Op. 115 *Brahms*
 MARION GRIEG, A.R.C.M.
 MARY CARTER, A.R.C.M. JEAN LAYTON, A.R.C.M. (Leverhulme Scholar)
 MARGARET GUNYON, A.R.C.M. MIRA HOWE, A.R.C.M. (Dove Scholar)

THURSDAY, 15th FEBRUARY (First Orchestra)

CONCERTO for Pianoforte and Orchestra, in B flat minor, Op. 23 *Tschaikovsky*
 CYRIL FREEDY (L.C.C. Scholar)
 ARIA "Non mi dir" (*Don Giovanni*) *Mozart*
 BLANCHE TURNER (Operatic Exhibitioner)
 SYMPHONY No. 3 in E flat, Op. 55 ... "The Eroica" *Beethoven*

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

TUESDAY, 20th FEBRUARY

(Second Orchestra and members of Dr. Gordon Jacob's conducting class)

OVERTURE "Don Giovanni" *Mozart*
 Conductor: NORMAN DEL MAR (Julian Clifford Scholar)

CONCERTO in D minor for Two Violins *Bach*
 RENEE COHEN (L.C.C. Scholar) LINDSAY ROWLAND (L.C.C. Scholar)

Conductors:
 1. BERNARD STEVENS, A.R.C.M. (Leverhulme Scholar) 2. NOEL NICKSON (Clarke Scholar)
 3. PETER BURDEN (Michael McKenna Scholar)

CONCERTO for Pianoforte in C minor, Op. 37 *Beethoven*
 COLIN HORSLEY (Associated Board Scholar)

Conductors:
 1. VIOLET KEWISH 2. NORMAN WILLIAMS, A.R.C.M. 3. COLIN LEIGHTON
 SYMPHONY No. 103 in E flat ("The Drum Roll") *Haydn*

Conductors:
 1. ADRIAN CRUFT (Boulton Scholar) 2. CHARLES COLLINS, A.R.C.M. (Leverhulme Scholar)
 3. ROBERT NOBLE 4. WERNER BAERWALD

WEDNESDAY, 21st FEBRUARY

SONATA for Oboe and Pianoforte *Telemann*
 MARION BROUGH, A.R.C.M. RUTH GIPPS, A.R.C.M. (Janet Heriot Scholar)

SONGS
 a. Caro voi siete all' alma (*Senso*) *Handel*
 b. Hark, the ecch'ing air *Purcell*

RITA SMITH (Marianne Rowe Scholar)
 Accompanist: STANLEY CROUCH (Leverhulme Scholar)

SONATINA in G for Violin and Pianoforte, Op. 100 *Dvorak*
 GLADYS HILL (L.C.C. Scholar) CYRIL FREEDY (L.C.C. Scholar)

FANTASIA for Pianoforte in C minor (K 475) *Mozart*
 MARY HOWSON

SONGS
 a. Lied der Mignon *Schubert*
 b. Rondel *Elgar*
 c. To the Queen of Heaven *Dunhill*

MARY BEATON, A.R.C.M.
 Accompanist: JOAN COOMBS, A.R.C.M.

VIOLIN SOLOS
 a. Légende *Debussy*
 b. Nocturne *Lili Boulanger*
 c. Mouvements Perpétuels *Poulenc-Heisletz*

BETTY ROBY
 Accompanist: JOAN LOVELL

TRIO SONATA for Flute, Violin and Pianoforte *Bach*
 JOAN RIMMER (L.C.C. Scholar) LEWIS VICARI
 JOAN COOMBS, A.R.C.M.

WEDNESDAY, 6th MARCH

SONATA for Pianoforte in D *Haydn*
 ELSIE ANGUS

VIOLONCELLO SOLOS
 a. Sonata in B flat *Thomas Arne*
 b. A Caeline *arr. Howard Ferguson*
 c. Menuett *Handel*

JEANNE KINGSLINGBURY
 Accompanist: BARBARA HILL, A.R.C.M. (Associated Board Scholar)

SONGS a. Lied der Mignon Schubert
 b. Rondel Elgar
 c. To the Queen of Heaven Dunhill

MARY BEATON, A.R.C.M.

Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

SONATINA for Violin and Pianoforte in G, Op. 100 Dvorák
 GLADYS HILL (L.C.C. Scholar) CYRIL PREEDY (L.C.C. Scholar)

SONGS a. Do not go, my love Hageman
 b. A Fairy Town (St. Andrew's) Parry
 c. Ecstasy W. Morse Rummel
 GLADYS WALTHOE

Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

PIANOFORTE SOLO Prelude, Chorale and Fugue Franck
 ANNE STERDALE-BENNETT, A.R.C.M. (Savage Club Exhibitioner)

WEDNESDAY, 13th MARCH

SONATA for Pianoforte and Horn, Op. 17 Beethoven
 RUTH GIPPS, A.R.C.M. (Janet Heriot Thomson Scholar) LIVIA GOLLANZ

ARIA O Ravishing Delight Arne
 JOAN LOMAS, A.R.C.M.
 Accompanist: DENISE DUNMORE, A.R.C.M.

TRIO for Pianoforte, Violin and Violoncello, in D minor, Op. 63 Schumann
 MARY HERNE, A.R.C.M. MARGARET BOUCH RUTH SPYER

SONGS a. Do not go, my love Hageman
 b. A Fairy Town (St. Andrew's) Parry
 c. Ecstasy W. Morse Rummel
 GLADYS WALTHOE

Accompanist: JOAN COOMBS, A.R.C.M. (L.C.C. Scholar)

SONATA for Viola and Pianoforte, Op. 11, No. 4 Hindemith
 EVELYN PANIER (Laura Clark Scholar) NORMAN DEL MAR (Julian Clifford Scholar)

WEDNESDAY, 27th MARCH

CHORALE for Two Violins and Pianoforte Hugo Anson
 DORIS FORRESTER (Scholar) CHARLES MEINARDI (Berkshire Scholar)
 CYRIL PREEDY (L.C.C. Scholar)

SONATA in F major for Pianoforte (K. 332) Mozart
 JOHN BUSBRIDGE

SONGS a. An die Nachtigall Brahms
 b. O wüsst' ich doch den Weg zurück }
 c. O liebliche Wangen }
 IVY ARMSTRONG (Ernest Palmer Operatic Exhibitioner)
 Accompanist: JOYCE BULSTRODE (L.C.C. Scholar)

SONATA for Violin and Pianoforte in D minor, Op. 108 Brahms
 JEAN LAYTON, A.R.C.M. (Leverhulme Scholar)
 JOYCE SUMNER, A.R.C.M. (South Australian Scholar)

QUARTET for Flute, Violin, Viola and Violoncello, in D (K. 285) Mozart
 RICHARD ADENEY (Exhibitioner) MARY CARTER, A.R.C.M.
 ANATOLE MINES MIRA HOWE, A.R.C.M. (Dove Scholar)

SONGS a. By a Bierside Armstrong Gibbs
 b. Ann's Cradle-Song }
 c. The Queen of Heaven } Thomas Dunhill

PEGGY HURD (Ernest Palmer Operatic Exhibitioner)
 Accompanist: NORMAN DEL MAR (Julian Clifford Scholar)

OCTET for Wind Instruments Stravinsky
 Flute ... RICHARD ADENEY (Exhibitioner)
 Clarinet ... FRANK REIDY (Special Exhibitioner)
 Bassoons ... TIMOTHY HOPE-WYNNE (Special Exhibitioner)
 ... MANFRED ARONSOHN (Special Exhibitioner)
 Trumpets ... MALCOLM ARNOLD (Scholar)
 ... ERIC BRAVINGTON (Scholar)
 Trombones ... HENRY PRIGGEN (Special Exhibitioner)
 ... FRANK KNELLER (Scholarship Exhibitioner)

Conductor: DR. GORDON JACOB

THURSDAY, 28th MARCH (First Orchestra)

CONCERTO No. 4, for Pianoforte and Orchestra, in G major, Op. 58 Beethoven
 NATASHA LITVIN, A.R.C.M. (L.C.C. Scholar)

THE SERGEANT OF THE LAW—THE FRANKLIN (*The Canterbury Pilgrims*)...George Dyson
 IFOR HUGHES (Special Exhibitioner)

SYMPHONY No. 6 in B minor, Op. 74 (*Pathétique*) Tschaikovsky

Conductor: DR. MALCOLM SARGENT, F.R.C.M.

TUESDAY, 2nd APRIL

(Second Orchestra and members of Dr. Gordon Jacob's conducting class)

OVERTURE Prince Igor Borodin
 Conductor: NORMAN WILLIAMS, A.R.C.M.

PASSACAGLIA Handel (ed. R. Noble)
 Conductor: ROBERT NOBLE, A.R.C.M.

CONCERTO for Pianoforte in C major, Op. 15 Beethoven
 HANS BLOCK

Conductors:
 1. ADRIAN CRUFT (Boult Scholar) 2. WERNER BAERWALD
 3. CHARLES COLLINS, A.R.C.M. (Leverhulme Scholar)

ARIA Let the Bright Seraphim Handel
 JEAN ANN SUMMERS (Special Exhibitioner)

Solo Trumpet: ERIC BRAVINGTON (Scholar) Conductor: NOEL NICKSON (Clarke Scholar)

SYMPHONY No. 4 in D minor, Op. 120 Schumann

Conductors:
 1. BERNARD STEVENS, A.R.C.M. (Leverhulme Scholar)
 2. NORMAN DEL MAR (Julian Clifford Scholar)
 3. COLIN LEIGHTON 4. MARIA DONSKA

THURSDAY, 4th APRIL (Choral Concert)

"THE CREATION" (Parts I and II) Haydn

Soloists:
 MARGARET TAYLOR (Scholar) GLADYS WALTHOE
 RITA SMITH (Scholar) GEORGE CHITTY (Scholar)
 CHRISTIANNA DONALD (Caird Scholar) IFOR HUGHES (Special Exhibitioner)
 WANDA BLACKALL, A.R.C.M.

Conductor: DR. REGINALD JACQUES, F.R.C.M.

Part I

1. INTRODUCTION	Representation of chaos.
2. RECITATIVE AND CHORUS	In the beginning.
3. AIR AND CHORUS	Now vanish, before the holy beams,
4. RECITATIVE	And God made the firmament.
5. AIR AND CHORUS	The marvellous work.
6. RECITATIVE	And God said, Let the waters,
7. AIR	Rolling in foaming billows,
8. RECITATIVE	And God said, Let the earth,
9. AIR	With verdure clad,
10. RECITATIVE	And the heavenly host,
11. CHORUS	Awake the harp.
12. RECITATIVE	And God said, Let there be light.
13. RECITATIVE	In splendour bright.
14. CHORUS	The heavens are telling the glory of God.

Part II

15. RECITATIVE	And God said, Let the waters.
16. AIR	On mighty wings.
17. RECITATIVE	And God created great whales.
18. RECITATIVE	And the angels struck their immortal harps.
19. TRIO	Most beautiful appear.
20. TRIO AND CHORUS	The Lord is great.
21. RECITATIVE	And God said, Let the earth.
22. RECITATIVE	Straight opening her fertile womb.
23. AIR	Now Heaven in fullest glory shone.
24. RECITATIVE	And God created man.
25. AIR	In native worth.
26. RECITATIVE	And God saw everything.
27. CHORUS	Achieved is the glorious work.
28. TRIO	On Thee each living soul awaits.
29. CHORUS	Achieved is the glorious work.

L.C.C. JUNIOR EXHIBITIONERS, CONCERT (No. 52)

Tuesday, 26th March, at 5 p.m.

PIANOFORTE SOLO	... .. In Sherwood Forest ..	... .. Leslie Fly
	PETER CRICKMORE (M. Clarke)	
PIANOFORTE SOLO	... .. The Wandering Donkey ...	... .. Susan Forde
	EDNA STEPHENS (R. Bunner)	
PIANOFORTE SOLO	... .. The Merry Huntsman ...	... .. Merkel
	BETTY WOOD (R. Baines)	
VIOLIN SOLO	... .. Valse Romantique ...	... .. Harry Idle
	JAMES WOOLLEY (B. Kulhanek)	
PIANOFORTE SOLO	... .. Elfin Dance ...	... .. Jensen
	JOAN PEACH (I. Harrington)	
PIANOFORTE SOLO	... .. Waltz ...	... .. Gurhitt
	VERA STEPHENS (B. Hill)	
PIANOFORTE SOLO	... .. Samoan's Dance ...	... .. Walter Carroll
	MARION BELINFANTE (J. Dawson)	
PIANOFORTE SOLO	... .. By Dimpled Pool ...	... .. Walter Carroll
	JOAN CLEMENTS (J. Rowland)	
PIANOFORTE SOLOS	... .. a. The Reef } ...	... .. Walter Carroll
	... .. b. Spray Mist }	
	JOHN CULIP (A. Clench)	
PIANOFORTE SOLO	... Two-part Invention in F minor ...	... .. Bach
	†JOYCE WILKINS (C. Farrington)	
PIANOFORTE SOLO	... .. Mazurka in B minor ...	... .. Chopin
	SHEILA HINE (R. Baines)	
PIANOFORTE SOLO	... .. Sonata in G (1st movement) ...	... .. Beethoven
	MARJORIE COOPER (D. Thomas)	
PIANOFORTE SOLO	... .. Sonata in C (1st movement) ...	... .. Mozart
	PHILIP WILKINSON (A. Clench)	
PIANOFORTE SOLO	... .. Sonata in D (1st movement) ...	... .. Haydn
	GEOFFREY RUSSELL-SMITH (I. Harrington)	
VIOLIN CONCERTO	in A (1st movement) ...	... .. Mozart
	*ERIC HASTINGS (E. Leyshon)	
	Piano: PHYLLIS HUNT (Senior County Scholar)	
PIANOFORTE SOLO	... .. Knight Rupert ...	... .. Schumann
	†MICHAEL BURTON (M. Fleming)	
PIANOFORTE SOLO	... .. Prelude in A flat ...	... .. Chopin
	MADELINE DRING (2nd Study: J. Dawson)	
PIANOFORTE SOLO	... .. The Flight of the Bumble Bee ...	... .. Rimsky-Korsakov
	*†OLIVE HUGHES (V. Kenyon, for M. Silver)	
PIANOFORTE SOLO	... .. Clair de Lune ...	... .. Debussy
	*BETTY SOUTHWOOD (S. Dornan)	
PIANOFORTE SOLO	... .. Rondo FAVORI in E flat ...	... .. Hummel
	*†PATRICIA GILDER (V. Kenyon, for I. Crowther)	
THE ORCHESTRA	... .. Sinfonietta in D ...	... .. Mozart
	a. Allegro ...	Conductor: N. WILLIAMS
	b. Andante ...	Conductor: M. CLARKE
	c. Finale ...	Conductor: B. HILL

NOTE.—* Indicates a Special Talent pupil.

† Indicates a pupil who has been receiving lessons in one of the reception areas.

OPERA

Opera Repertory Performances (without the use of Special Costumes and Scenery) were given in the Parry Theatre at 4.45 on Friday, 29th March, and Monday, 1st April, 1940. Stage Director: Madame Enriqueta Crichton; Conductor: Mr. Hermann Grunebaum, Hon. R.C.M.

FRIDAY, 29th MARCH

1. SCENES FROM LA BOHEME Puccini
 - a. ACT I: DUET

Mimi	KETURAH SORRELL
Rudolph	GEORGE CHITTY
 - b. ACT III

Mimi	GLADYS WALTHOE
Musetta	JENNIFER GREENWOOD
Rudolph	CHARLES DANIELSON
Marcel	GEORGE WALL
Sergeant	THOMAS HENDERSON
2. SCENES FROM AIDA Verdi
 - a. ACT II: DUET

Amneris (an Egyptian Princess)	PEGGY HURD
Aida	JEAN ANN SUMMERS
(an Ethiopian Princess held as hostage at the Egyptian Court)	
 - b. ACT III: ARIA AND DUET

Aida	JEAN ANN SUMMERS
Amonasro	DENIS GONET
(Ethiopian King, Prisoner of War in Egypt)	
 - c. ACT IV: DUET

Amneris	PEGGY HURD
Rhadames	GEORGE CHITTY
(Former Chief of the Egyptian army under arrest for high treason)	
3. IL TROVATORE Verdi
 - ACT IV: DUET

Countess Leonora	BLANCHE TURNER
Count Deluna	DENIS GONET

At the Pianos: MISS PHYLLIS NORBROOK and NOEL NICKSON

MONDAY, 1st APRIL

1. SENTA'S BALLAD, CHORUS AND DUET Wagner

FROM THE FLYING DUTCHMAN

Senta	CHRISTIANNA DONALD
Mary	PEGGY HURD
Eric	CHARLES DANIELSON
Ladies' Chorus: MISSES ARMSTRONG, BEATON, KEOGH, JONES, LOMAS, NICHOLSON, SORRELL, SUMMERS, TURNER and WALTHOE.	
2. SCENES FROM DON GIOVANNI Mozart
 - a. DUET

Donna Anna	BLANCHE TURNER
Don Ottavio	GEORGE CHITTY
 - b. SCENA AND ARIA

Zerlina	JOAN KEOGH
Masetto	THOMAS HENDERSON
 - c. SCENA AND TRIO

Zerlina	JOAN KEOGH
Masetto	THOMAS HENDERSON
Don Giovanni	DONALD MUNRO
Leporello	GEORGE WALL
Donna Anna	BLANCHE TURNER
Donna Elvira	IVY ARMSTRONG
Don Ottavio	GEORGE CHITTY

3. SCENES FROM FIGARO *Mozart*
- a. ACT I, SCENE II
- | | | | |
|----------------|-----|-----|-------------------|
| Marcellina | ... | ... | MARY BEATON |
| Susanna | ... | ... | IVY ARMSTRONG |
| Cherubino | ... | ... | PEGGY HURD |
| Count Almaviva | ... | ... | GEORGE WALL |
| Basilio | ... | ... | CHARLES DANIELSON |
- b. DUETS FROM ACT III
- i. Susanna IVY ARMSTRONG
- Count Almaviva GEORGE WALL
- ii. Countess SYLVIA NICHOLSON
- Susanna IVY ARMSTRONG
4. SCENES FROM THE MAGIC FLUTE *Mozart*
- a. ACT II: DUET AND QUINTET
- | | | | |
|--|-----|-----|-------------------|
| Tamino | ... | ... | CHARLES DANIELSON |
| Papageno | ... | ... | DONALD MUNRO |
| First Priest | ... | ... | GEORGE WALL |
| Second Priest | ... | ... | PEGGY CHITTY |
| The Three Ladies to the Queen of Night: | | | |
| MISSSES SORRELL, MARY BEATON, PEGGY HURD | | | |
- b. SCENA AND ARIA
- | | | | |
|--------|-----|-----|------------|
| Pamina | ... | ... | JOAN LOMAS |
|--------|-----|-----|------------|
- c. SCENA AND TRIO FROM FINALE, ACT II
- | | | | |
|--|-----|-----|------------|
| Pamina | ... | ... | JOAN LOMAS |
| The Three Genii: | | | |
| MISSSES SORRELL, MARY BEATON, PEGGY HURD | | | |
- At the Pianos: MISS PHYLLIS NORBROOK and NOEL NICKSON

DRAMA

Two performances by the Dramatic Class of "The Black Eye," by James Bridie, were given in the Parry Theatre on Wednesday, 3rd April, at 2 p.m. and 5 p.m.

CAST:

Angus Windlestraw	...	CHARLES DANIELSON	CHARLES DANIELSON
Mrs. Windlestraw	...	GLADYS WALTHOE	MARJORIE MEAGER
Lonie Windlestraw	...	MYRTLE BEALES	PAMELA FORD
Connie Windlestraw	...	ANITA COHEN	JOAN THOMPSON
Johnnie Windlestraw	...	DONALD MUNRO	DONALD MUNRO
George Windlestraw	...	ALEX LINDSAY	ALEX LINDSAY
Elsbeth Crawford	...	JENNIFER GREENWOOD	NORAH O'NEILL
Mr. Samuels	...	GEORGE TWIST	GEORGE TWIST
Mrs. Scoullar	...	SYLVIA NICHOLSON	SYLVIA NICHOLSON
Katie	...	PAMELA FORD	MYRTLE BEALES

Scene: The living-room in Angus Windlestraw's house in Edinburgh

ACT II

Scene 1: Breakfast time; Scene 2: The same evening;
Scene 3: Next morning

ACT II

Scene 1: A lodging house in Glasgow;
Scene 2: The Windlestraw's dining-room the same evening

A.R.C.M. EXAMINATION

APRIL, 1940

PIANOFORTE (TEACHING)—

Browne, Elfrida Doughty
 Busbridge, John Gurney
 Caudwell, Georgina
 Goyder, Anne Barnet
 Plumpton, Audrey Jane
 Rowland, Dorothy Joan

a. Rowland,

Lindsay Murdoch Osmond
 Taylor, Mary Constance
 Thomas, Dilys Mary
 Tredinnick, Patricia H.
 Warburton, Vivian
 Frances St. Winifred Farncomb
 Woolcock, Alice Mary

PIANOFORTE (SOLO PERFORMANCE)—

Baker, Joan
 Crisp, Wilfred James
 a. Kewish, Violet Ethel Mary

PIANOFORTE (ACCOMPANIMENT)—

Dunmore, Denise Mary
 Matthews, Betty Grace

SINGING (TEACHING)—

Elliott, Pauline Margery

SINGING (SOLO PERFORMANCE)—

Havard, Monica

ORGAN (SOLO PERFORMANCE)—

Hodgson, James
 Tickner, Ronald

VIOLIN (TEACHING)—

a. Todd, Nancy Laird

VIOLIN (SOLO PERFORMANCE)—

Bouch, Margaret C.
 Cohen, Renee
 Fourmy, Ruth
 Hill, Gladys Lilian
 Norris, Patricia

VIOLONCELLO (TEACHING)—

Spyer, Ruth Eleanor

VIOLONCELLO (SOLO PERFORMANCE)—

Kislingbury, Jeanne Mary
 Simms, Sheena Penelope

FLUTE (SOLO PERFORMANCE)—

a. Bartlett, William Eric Fraine

TRUMPET (SOLO PERFORMANCE)—

Bravington, Eric Arthur

HORN (SOLO PERFORMANCE)—

Hinchliff, Colin William

a. Competent Knowledge of Harmony

LIST OF DATES, 1940

MIDSUMMER TERM

GRADING EXAMINATION	...	...	...	...	Monday, 6th May
TERM BEGINS	...	...	...	...	Monday, 6th May
HALF TERM BEGINS	...	...	...	...	Monday, 17th June
TERM ENDS	...	...	...	...	Saturday, 27th July

PROVISIONAL CONCERT FIXTURES

MIDSUMMER TERM, 1940

Under present conditions the Concert programmes will not be sent out each week. It is hoped to be able to keep to the following scheme, but alterations may be necessary. Any changes will be noted on the back of the programme from week to week.

First Week

WEDNESDAY, MAY 8, AT 5 P.M.
(Jean Layton and Yvonne Fisher)
Violin and Piano Recital

Second Week

WEDNESDAY, MAY 15, AT 5 P.M.
Violoncello and Piano Recital
(Noel Taylor and Muriel Dixon)

Third Week

MONDAY, MAY 20, AT 5 P.M.
Violin and Piano Recital
(Cecelia Keating and G.H. Brough)

WEDNESDAY, MAY 22, AT 5 P.M.
Recital for Two Pianos
(Joan and Valerie Trimble)

Fourth Week

WEDNESDAY, MAY 29, AT 5 P.M.
Chamber Concert

Fifth Week

WEDNESDAY, JUNE 5, AT 5 P.M.
L.C.C. Junior Exhibitioners

*THURSDAY, JUNE 6, AT 7 P.M.
First Orchestra

Sixth Week

TUESDAY, JUNE 11, AT 7 P.M.
Second Orchestra

Seventh Week

WEDNESDAY, JUNE 19, AT 5 P.M.
Chamber Concert

Eighth Week

WEDNESDAY, JUNE 26, AT 5 P.M.
Chamber Concert

Ninth Week

WEDNESDAY, JULY 3, AT 5 P.M.
Chamber Concert

FRIDAY, JULY 5, AT 5 P.M.
L.C.C. Special Talent

Tenth Week

WEDNESDAY, JULY 10, AT 5 P.M.
Dramatic

*THURSDAY, JULY 11, AT 7 P.M.
First Orchestra

Eleventh Week

TUESDAY, JULY 16, AT 7 P.M.
Second Orchestra

THURSDAY, JULY 18, AT 5 P.M.
Opera Repertory

Twelfth Week

*WEDNESDAY, JULY 24, AT 7 P.M.
Choral

Tickets will be required for the Concerts marked *

ROYAL COLLEGE OF MUSIC UNION

ANNUAL "AT HOME"

The Annual "At Home" will be held at the Royal College of Music, Prince Consort Road, S.W. 7, on **WEDNESDAY, 12th JUNE, 1940,** at 7 p.m.

Members wishing to attend the "At Home" are requested to apply to the **Hon. Secretary of the R.C.M. Union** for their Members' cards of admission (which are not transferable) **as early as possible.** No person will be considered a Member of the Union or be entitled to any privileges of membership until the subscription for the current year has been paid.

Each Member may introduce one Guest (as far as accommodation permits) on payment of an additional subscription of 4/- for each Guest, to cover expenses. Such cards of admission must be signed by Members, and must be applied for in advance.

Please send stamped addressed envelope with all applications.

Evening dress is optional.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

